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THE NEW-YORK HISTORICAL SOCIETY

**The John Divine Jones Fund Series
of
Histories and Memoirs**

IV

Edition of Three Hundred Copies

No. 27

Committee on Publications:

**ROBERT H. KELBY
R. HORACE GALLATIN
F. ROBERT SCHELL**

Early American Painters

Illustrated by Examples
in the Collection of
The New-York Historical Society

BY

JOHN HILL MORGAN

Trustee of the Brooklyn Institute of Arts and Sciences; author of
"The Work of M. Fevret de Saint-Memin,"
"Notes on Blackburn," etc., etc.

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The New-York Historical Society
1921

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JOHN HILL MORGAN

Foreword

The New-York Historical Society for one hundred and sixteen years has filled so important a place in the life of New York, it is but natural that it has been enabled by gift or purchase to assemble a notable collection of portraits of early Americans. As it is only in the last decade, however, that the importance of Colonial painting has been recognized, it follows that the Society has collected portraits of individuals rather than examples of the work of artists or periods.

To stimulate the growing interest in this subject, the writer was asked to deliver a lecture on Early American Artists as illustrated by examples in the Society's collection, and was given free hand to treat the subject in any way he might think fit. In reading the following pages it should be borne in mind that they were not written for use as a catalogue nor as a text book on American Art. They were prepared as a lecture to outline the great possibilities of the Society's collection and to compress within narrow time limits enough information to have made the study worth while, and at the same time make the material not too heavy for the attention of a general audience. The result should be considered in the light of pioneer work, indicating what can be done with the material possessed by the Society when proper arrangement and display shall be possible and when future study shall have determined some of the attributions suggested and added to our meagre store of facts. The finding of the portraits of Gerret Duyckinck and his

FOREWORD

wife, and the certainty with which it can be said that Mrs. Augustus Jay and Hester Leisler are by the same hand, afford a basis for future work of great importance. The Duyckincks are the most notable family of painters yet found in Colonial America and the style of Gerret, one of the four Duyckinck limners, seems to be fixed. If the attribution of the lately discovered portrait of Governor Stoughton to Evert Duyckinck 1st shall eventually prove to be correct, and further study render certain the great probability that the portraits in the Beekman family are by Evert 3rd, we will then have authentic examples of three of the four Duyckincks, concerning whose work nothing has been known before this time.

As it may be a matter of speculation why certain portraits were chosen for illustration and others rejected, it should be said that two considerations governed: the endeavor to select authentic works which could be used in fixing other attributions; and to choose those canvases which were typical of the general development of the painters' art of the period.

My thanks are due to the officials of the Society who have placed all its records at my disposal, and especially to Mr. Robert H. Kelby and Mr. Alexander J. Wall for their generous help and assistance. In addition, I am indebted to Mr. Wall for the analytical index prepared by him which is annexed.

JOHN HILL MORGAN.

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Early American Painters

ILLUSTRATED BY EXAMPLES IN THE COLLECTION
OF THE NEW-YORK HISTORICAL SOCIETY

The study of American portraits will be found to be fairly illustrative of the development of our country itself. To understand aright the work of our early artists, some knowledge must be possessed of the conditions under which the paintings themselves were produced. In 1600 this land was a wilderness undeveloped and uninhabited except by savages. It is true that the continent had been discovered one hundred years before, not in the endeavor to found a new empire but to meet the imperative demand to discover a shorter route to the Indies.

It was the tremendous development which came to England under the rule of Elizabeth and her masterful advisers, which started the English, born colonizers, to take possession of the newly found continent.

The tide of immigration may be divided very generally into three streams: That of the Puritan English to New England, the Dutch to New Amsterdam, and the English to the South.

The licentiousness of the nobles of the time of Elizabeth, James the First and Charles the First, had brought about the recession of thousands of separatists to Holland. Having abandoned their fatherland in protest against home conditions and in search of religious freedom, these families

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formed a class ready at hand from which settlers of the New World could be drawn by the merchant companies of London and Plymouth. We find, therefore, many Massachusetts and Connecticut towns founded or practically filled by settlers who emigrated in a body from the Old World and gathered together in the New.

This is not true of the South: economic distresses were responsible for the settlement of Virginia in the first instance, and after the fall of the government of Charles the First in 1649, many individuals and families, of good birth true to the King, followed the star of empire westward from fear of persecution.

The enterprise of their "High Mightinesses" the States General of Holland was responsible for the settlement of the Dutch on the Island of the Manhattoes, the banks of the Hudson and the Mohawk, and by the middle of the seventeenth century, the Puritan Colonists in New England, the Cavaliers in Virginia, the Dutch around New Amsterdam, and the lodgment of the Swedes upon the Delaware had become permanent. The rule of the Swedes was short as the colony soon fell a prey to the Dutch, the Dutch in turn were overcome by the English, and as the century drew to a close the authority of Great Britain was supreme along the whole Atlantic coast from Maine to Florida. By 1700 the English speaking colonies were ten in number, with a population of less than six hundred thousand people. These dwelt on a coast twelve hundred miles long in a fringe of towns and small hamlets which lay close to the sea or at most one hundred and fifty miles back. The French had lately discovered the Mississippi and floated down its stream from the Wisconsin to the Gulf, but no white man living had seen the valley of the Ohio, of the Susquehanna, of the Cumber-

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land or of the Tennessee. All the towns were surrounded by stockades or defended by blockhouses, for King William's War was raging. Falmouth, or, to use its present name, Portland, and the Maine coast east of the Penobscot had been laid in ashes by the Indians, while Schenectady, the extreme outpost of the English civilization in New York, had suffered the same fate a few years before. Coming East we find the towns of York, Exeter, Dover and Portsmouth. Eastern Massachusetts was fairly well peopled and just then going through the torments of the Salem witchcraft delusion, and Boston was a thriving town. Along Cape Cod and the Sound, and in the valley of the Connecticut there were many towns since grown to large cities. In New York, the Hudson was occupied as far as Albany. In New Jersey, Perth Amboy had been founded, and Elizabethtown and Burlington were in existence. Pennsylvania, the youngest of the colonies, was not twelve years old; Philadelphia was but ten, Charleston was not twenty-five, Baltimore, Savannah and New Orleans did not exist.

In 1670 there were but thirty-eight thousand people in Virginia, and as the population had doubled in twenty years it would be safe to say that in 1700 there were not more than one hundred thousand settlers within her borders, Philadelphia was not founded until 1683, Delaware was not given a separate government from Pennsylvania until 1702, Georgia was not founded until 1732, and Williamsburg, the center of fashion of Colonial life, did not become a provincial capital until 1698.

It should be borne in mind that each colony had little to do with the other. Roads there were but settlements were separated by large stretches of uninhabited territory; communication was difficult and that largely by water. Con-

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ditions of life were rude and severe and the people were largely occupied with clearing the forests and snatching a precarious livelihood from the soil. The main occupation of northern New England was agriculture, Massachusetts and New York commerce, and in the South the cultivation of plantations. So narrow was the general viewpoint that in 1700 the letters of Robert Calif, a prosperous merchant of Boston who had dared to protest against the fierce witchcraft delusion of his neighbors, were publicly burned in the yard of Harvard College by order of President Increase Mather. In the same year New York ordered every Roman Catholic priest to be hanged who voluntarily entered its borders.

Harvard College was founded in 1638, William and Mary in 1691, Yale in 1701, and the first newspaper, a diminutive sheet called the *Boston News Letter*, issued its first copy in 1704.

Amid conditions which have been thus briefly narrated, in a land where life was reduced almost to bare necessities, with no painters to instruct and no examples of foreign masters to copy, it is strange indeed that art should have existed at all, and yet we find evidence of art in some form almost from the first. The love of the beautiful is indigenous in almost all peoples and it is the tracing of the development of the painter's art in America as illustrated by examples in the possession of The New-York Historical Society which is to be presented to you in the following pages.

On the walls of the Historical Society are to be found the nucleus of an almost unrivaled collection of early American painting, which, if systematically arranged and exhibited, could soon be made one of the most important collections in the United States. There are, however, many and important gaps to be filled, as no attempt has been made to

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collect American painting with regard to its chronological or historical development. For instance, in the three or four localities in which art gradually unfolded in the Colonies, in portraits illustrative of the art of the South, there is an example of but one man, that of Wollaston, and he belongs equally to the North; in portraits representing New Jersey, Pennsylvania, Delaware and Maryland, I find no example except of the work of West and C. W. Peale, and possibly Mathew Pratt; in those of New England, where Colonial art attained its climax in the genius of John Singleton Copley, there is but one example,—his own portrait, although there are several which are exhibited with his name. In the art of New York there is no example of the most important Colonial artist born within the borders of the State—Robert Feke—and in miniature painting there is no example of Malbone who stands in the front rank of miniature painters of the world.

Our knowledge concerning these early painters is exceedingly fragmentary and inexact for the following reasons:

In the first place, it was well into the eighteenth century before any attempt was made to keep systematic records. Again, after the defeat of the Federalist party in the reaction from the aristocratic influence of Washington and his cabinet, and in the leveling process which, starting with the election of Jefferson, reached its height in the election of Jackson, not only did art languish but the very sources of our information were neglected lest their preservation might be considered to savor of courts and nobility.

It was in this period that almost all portraits painted in New England and New York before the Revolution were ascribed to the brush of Copley and the names of other painters were mostly forgotten.

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The first book on American art was "The History of the Progress of the Arts of Design in the United States" by Wm. Dunlap published in 1834. Dunlap's method seems to have been to correspond with living artists and ask their biographies, or to solicit information as to artists then painting or in regard to those of old times. It inevitably follows that the value of any statement made by Dunlap depends upon the accuracy of his correspondent, and that his book is full of errors and omissions, but it is the first serious work on the subject and Dunlap deserves high place in our regard as the pioneer writer on American art and as he himself points out in his introductory remarks, he "rescued many facts from oblivion which would otherwise have been lost, and perhaps opened the way for the discovery of more."

Dunlap's work was followed by Tuckerman's "Book of the Artists," published in the late sixties. Tuckerman seems to have used Dunlap as his foundation, merely rearranging the information and carrying the history down to date.

The latest and most scholarly work on the subject is the "History of American Painting" by Samuel Isham, published in 1905 and reprinted in 1916. Isham paid little or no attention to the artists before the Revolution, concerning whom he contented himself with repeating some of the errors of Dunlap and Tuckerman and adding a few of his own. We have so few facts regarding these early men that much research is still necessary before we can form an adequate estimate of their work.

In the Catalogue of the Exhibition of Early American Painting held at the Brooklyn Museum in 1917, for convenience the writer arbitrarily divided American painting into three periods:

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1. Pre-Revolutionary. 2. The Revolutionary and Early Constitutional Period. 3. Painters from 1800 to 1850.

This division will serve as well as any other and if we arrange these early men geographically as well, a consistent plan can be laid down upon which to work.

I. PAINTERS OF THE SOUTH.

While the first settlement in the South was made by a band of Colonists sent out by the London Company, the real founders of Virginia were that body of men who came to America in the years following 1649 or after the fall of Charles the First. They came of good County families and had been, largely, supporters of the King and emigrated for the purpose of escaping persecution at the hands of the Commonwealth. They did not scorn work but were rather foremost in the development of Virginia, Delaware and Maryland, and became the heads of the families which have produced many statesmen who played an important part in our country's history. Bred under polite and cultivated conditions and bringing with them the customs of old England and early becoming prosperous through the development of the large plantation by slave labor, they not only transmitted to their descendants home traditions but sent many of their children to England to be educated. It might be thought that in the South we would find first the development of the painter's art, as such usually follows education, cultivation and prosperity. This, however, is not the case. It is in the South that the least development of an art indigenous to American soil is to be found. The explanation I suggest would be that life in the South was developed on the plantation rather than in the community. In the North, the well-to-do people congregated in Boston, Ports-

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mouth, New York, and Philadelphia, and would thus serve as a compact clientele, sufficient in number to support an artist who could take root and leave a name. In the South, except when those connected with the Government made the annual pilgrimage to Williamsburg, the well-to-do people lived far from a center and therefore would support an itinerant painter only, who would be a passing name and soon forgotten.

A partial list of Southern painters is as follows:

Charleston alone seems to have been a center of art which could compare with the towns of the North. There must have been a painter there as early as 1705 when the portrait of the Governor, Sir Nathaniel Johnson, was painted, as it is dated April 7th of that year.

The Rev. Robert Wilson, in his article on "Art and Artists in Provincial South Carolina," points out that 1705 was in the middle of Johnson's term of office, that a letter from the "Lords Proprietors" dated March 1705 to the Governor is extant and that the lack of any evidence in the State papers of the day of Johnson's absence prove that the Governor was at that time either in Charleston or at his plantation, "Silk Hope," and therefore the portrait was surely painted in the Province.

This portrait has lately come to New York and is one of the most interesting examples of Colonial painting. It was sold as by Henrietta Johnson, but there is little foundation for such attribution, as this artist signed and dated all her work, and is only known to have drawn in pastel.

Mr. Wilson has identified fifteen of her pastels, the earliest dated 1708, and given us the only facts we have about this early painter. Apparently her activities were limited to about twenty years and were localized in Charles-

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ton. She died March 9, 1728/9 and lies buried in St. Philip's Churchyard.

In the *South Carolina Gazette* for May 1735, B. Roberts gave notice to all gentlemen "and others" that "Portrait painting, and Engraving, Heraldry and House Painting" would be undertaken and performed by him at the lowest rate * * ."

Alexander Gordon [1692-1754], born in Aberdeen, came to the Colony in 1743 and was not only an artist but an antiquary, author, musician and teacher of languages as well. Mr. Wilson tells us that Gordon has been immortalized by Scott in the "Antiquary" as the author of "Itinerarium Septemtrionale." He died in Charleston and his Will disposes of "Pictures, Paintings, Views and Representations by me painted, drawn and represented."

The *Gazette* for June 9, 1767 announces the death of "Mr. Wardwell, Sr., a noted limner," but no example of either Roberts, Gordon or Wardwell have yet been identified.

Jeremiah Theüs [for so at least he signed the portrait of Jacob Motte] is the name, in the Southern Colonies, which compares most closely with that of Duyckinck, Hesselius and Smibert.

Theüs resided in Charleston for upwards of thirty-five years [1740-1774] and was, with the exception of Miss Johnson, the one Southern painter who may be said to have had a "local habitation and a name." He was one of a colony of German and Swiss emigrants who came to South Carolina in 1735 and settled in Orangeburgh and Amelia Townships and Saxe Gotha, now Lexington County.

The *Gazette* of August 30, 1740, carries his announcement that he had "removed into Market Square, near Mr. John Laurens, Sadler, where all Gentlemen and Ladies may

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have their pictures drawn" * * "Likewise for the convenience of those who live in the country he is willing to wait on them at their respective Plantations." Mr. Wilson has identified upwards of forty portraits by Theüs—but his life work must run into the hundreds—and his analysis of his work is that his "drawing is accurate and the coloring excellent, while the truthfulness of the likeness is unmistakable." "Some of his best work is on female subjects, where his treatment of draperies and lace is often of high order." "His habit of concealing the hands is characteristic, and suggests the consciousness of a weak point; and yet there are some examples of very skillful treatment among his female portraits."

Theüs might be called the court painter of Charleston, as we find that most of the prosperous families employed him, among whom were the Manigaults, the Porchers, the Alstons, the Heywards, the Warings, the Darts, the Broughtons, the Izards, the Mazycks, the Ravenels, the Prioleaus, and the Skirvings. Theüs died May 18, 1774, leaving a comfortable fortune, having founded a family which played an honorable part in our Revolutionary history. His portraits evidence his European training and, while without much imagination and not to be compared with Copley, rank him with Smibert, Wollaston and Blackburn.

Thomas Coram, a native of Bristol, settled in Charlestown in 1769 and painted and engraved until well into the nineteenth century, but little of his work has been identified.

Charles Bridges, an Englishman, painted in Virginia from 1730 to 1750. He was the author of most of the portraits attributed to Sir Godfrey Kneller in the South, without which no first family of Virginia is complete. The discovery of this man came about in the following manner:

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the portrait of the fair Evelyn Byrd attributed to Sir Godfrey's brush is familiar to all. It depicts a young woman between twenty-five and thirty. If her birth and death dates are compared with those of Sir Godfrey Kneller it will be found that he died before she was 18 years old. A letter dated 1735 was discovered a few years ago from Col. William Byrd, her father, introducing a travelling artist, Charles Bridges, to Governor Spotswood of Virginia, who, he said "has drawn my children." Bridges was trained in the British school, then rising to prominence, and shows by his work the influence of Lely and Kneller.

Henry Warren, a limner, was in Williamsburg in 1768 where he advertised that he was ready to paint "night pieces" and "family pieces."

John Wollaston, probably the son of an early English painter to whom Walpole refers, spent several years in the South between 1751 and 1767.

John Durand painted a great number of portraits in Virginia between 1750 and 1775, which though hard and dry are delicious in color.

Henry Benbridge [1744-1812], one of the earliest of American painters to obtain the advantage of European training, made his home in South Carolina upon his return from London in 1770.

Dunlap also refers to Manley, Taylor, Frazier and Cain but we know nothing of their work.

2. PAINTERS OF NEW JERSEY, PENNSYLVANIA, DELAWARE AND MARYLAND.

Gustavus Hesselius, a Swede, painted from 1711 until 1755, for the most part in Delaware and Maryland.

John Watson drew plumbagos in Perth Amboy as early

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as 1715 and is said to have had a collection of European pictures, original and copies.

John Hesselius, a son of Gustavus, carried on his father's profession in these states and it is possible that he extended his activities as far north as New York, as two portraits of the Keteltas family of Long Island are signed and dated 1758.

James Claypoole painted portraits in Philadelphia before 1750 but we know little of him except that he taught his nephew Mathew Pratt whose autobiographical notes state that he was apprenticed "to my uncle James Claypoole, limner and portrait painter in general" in 1749. John Sartain in his "Reminiscences of a Very Old Man" prints a letter of Charles Wilson Peale which states that Claypoole—whom he calls Claypole—started for London to visit West with whom he had been intimate, but was driven by storm to the Island of Jamaica where he married and settled.

Peale in the same letter mentions a portrait by a Miss Wrench whom he believes Claypoole married, and also that her sister, Miss Polly Wrench, painted miniature portraits about the same time.

William Williams was established in Philadelphia as a portrait painter before 1750 and helped West in his early studies. It is possible that he was the painter of Washington in his regalia as a Mason and that he was in New York about the time of the Revolution but we know too little about his career to do more than suggest the possibilities.

Benjamin West painted in Philadelphia off and on for ten years before 1760 and Mathew Pratt was established there by 1756.

Patience Wright had become famous before 1772 through her portraits in wax and C. W. Peale, after his

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return from London in 1770, was actively engaged in his chosen profession in Pennsylvania, Maryland, and as far South as Virginia, until the outbreak of the Revolution.

3. PAINTERS OF NEW ENGLAND.

Prof. W. C. Poland, writing of Robert Feke, has spoken of the New England Colonists as follows:

"Particularly in New England the early colonists, who came of one of the least artistic races of Europe, were themselves largely the least artistic of their race. Few came from the classes of society which had the wealth and the leisure to command the enjoyment of works of art, and the leaders, as well as the masses, cultivated a form of piety which on the whole was naturally rather abhorrent of art as a frivolous amusement."

It is not strange, therefore, that the portraits by the early New England painters should be crude and forbidding, but it is strange that alone in New England an orderly development of art can be found.

There must have been a painter in Boston as early as 1667 since Cotton Mather, in his *Magnalia Christi Americana*, speaks of the refusal of the Rev. John Wilson to sit for his portrait even though Secretary Rawson introduced the limner into the room.

There are fleeting references in the diary of Samuel Sewall to Tom Child and from other records we believe he worked from 1692 to 1706.

John Foster engraved and painted portraits in Boston from 1670 to 1681, and Major Thomas Smith copied a portrait of Dr. Ames for Harvard College in 1680.

Joseph Allen was painting there from 1684 to 1728.

The Selectmen's records of Boston show that Lawrence Brown, a limner, petitioned to be made an inhabitant of the town in 1701, which was granted upon his filing a bond.

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Among the early men Pelham and Smibert are the most important. Smibert, a Scotchman, sailed with Governor Berkeley on his fantastic mission for the purpose of erecting a universal college of science and art in the Bermudas "for the instruction of heathen children in Christian duties and civil knowledge." Smibert reached Newport in 1729 and when the plan of the good Bishop went up in smoke, he settled in Boston where he remained until he died in 1751. On July 30, 1730, he married Mary Williams and went to live in the west half of the Williams' home. In accord with the practice of the time he was a dealer in colors, brushes and prints, etc., as well as a portrait painter, and he advertised to that effect in the *Boston Gazette* of October 21, 1734. His address at that time is given as Queen Street "between the Town House and the Orange Tree." His best known work is his portrait of Bishop Berkeley and his companions, signed "Smibert" and dated 1729, which now hangs in the Commons Hall of Yale University. While his portraits are hard and stilted, he is chiefly remembered because he painted the best portraits we have of the eminent magistrates and divines of this period. He is said to have brought to America copies of European pictures made by him while a student.

C. W. Peale tells of a visit to the Williams shop in 1765 where he saw many unfinished works by Smibert and where he "heard of Mr. Copley." John Trumbull rented Smibert's studio in 1777-1778 and pictures by Smibert were still there.

From his time on we have an orderly development of art in New England.

Emmons, who painted from 1730 to 1740; Peter Pelham, the mezzotint engraver and stepfather of Copley, who painted and engraved from 1717 to 1751; Feke, the New

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Yorker, who spent much of his artistic life in Newport and Boston (1740-1750); Badger who painted from 1725 to 1765; John Greenwood who painted from 1747 to 1792; and Blackburn who painted from 1754 to 1763; Cosmo Alexander, the teacher of Stuart, who settled in Newport in 1770; and then this development of painting in the Colonies reached its zenith, and ends in the genius of John Singleton Copley.

4. PAINTERS OF NEW AMSTERDAM AND NEW YORK.

New Amsterdam was formed as part of the commercial development of the Netherlands. It was not to be expected, therefore, that the fur traders and the small shopkeepers, sent out by the Dutch West India Company, should number many painters or those trained in art, but it must not be forgotten that the Netherlands had lately emerged from long years of war, a period during which, hemmed in by the walls of the attacking Spaniards, an art had developed, fed entirely from within, which came to its fruition in the painting of Rembrandt and Hals. These early settlers of New Amsterdam had been accustomed to see in the public buildings of their native town, the portraits of the Trustees of their several guilds by Mierevelt or Ravenstyn, genre and pictures of still life in the homes of the wealthy, and it was not long before this early training evidenced itself in New Amsterdam.

One of the striking characteristics of the Dutch in the government of their American colonies, was the freedom with which they received those who differed with them either in nationality or religious belief. The intolerance of the colonists of other nations in America drove many of their people to New Amsterdam, and it is interesting to note that

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the earliest record of a painter as yet discovered in America, comes from the records of New Amsterdam and is of a Frenchman.

The minutes of the Executive Board of the Burgo-masters in New Amsterdam show that on Friday, June 12, 1663, the wife of Hendrick Coutrie appeared and answered the demand that she purchase her burgher-right because she sold at retail, that her husband had received the burgher-right from the Director-General and in return for it her husband had painted the portrait of his honor and drawn the pictures of his sons. This Hendrick Coutrie's real name was Henri Couturier, and he is known in the Dutch records as Couston or Coutrie, and as Sieur Henry or Henri. We know little of him except that in 1670 he was a deacon of the Reformed Christian Church of which Stuyvesant at the same time was an elder.

While the note on Couturier is the earliest record of a painter in New Amsterdam, we know there were limners in the Colony before that time. Augustine Heerman, a map maker, engraved a view of the City as it appeared from the East River in Stuyvesant's time and from his own portrait engraved on his map of Maryland he must have been an artist of ability at least with the graver. There exists an excellent portrait of Jacob Strijcker, who came to the New Netherlands in 1651 and died here in 1687. He was a farmer, trader, magistrate, limner, a Burgher, and a Schepen, as well as an alderman and a schout fiscaal for many years. His portrait, which is owned by his descendants and said to be by himself, is an excellent piece of painting and indicates that his training was in Holland.

The Duyckincks are the most important family of painters yet found in Colonial America.

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Evert Duyckinck, the first of the name, came to New Amsterdam in 1638 from Borchén, a village of North Brabant in Holland. He was in the service of the Dutch West India Co. and in 1640 was stationed at Ft. Hope near the present site of Hartford. We find that he was one of those who were assaulted by the English in one of the border skirmishes which were constantly taking place between the Dutch and English. He received in 1643 an original grant of a plot of land behind the meadow ground of the West India Co., and also land on Princes Street and on the east side of the graft (canal) as appears by the English Confirmatory Deeds. He married on September 9, 1646, Hendrickje Simons from Noordthorn; was a member of the Dutch Church in 1649 and resided then and for many years thereafter on Hoogh Straat (now Stone Street) near William. In 1654 he received from Director Stuyvesant a patent for twenty-four morgens of land in Flatbush, and we learn that "in 1659 he engraved the City Arms on a window-pane in the Council Chamber (of the Stadt Huys) where for forty years it was pointed to with pride" and that he also painted the arms of the City on the fire buckets. He took the oath of allegiance to the English in 1664; was on the list of tax payers for many years, and was apparently a man of considerable property as the tax levy to repair the fort, made by the Dutch in 1674 after their recapture of the City, values his estate at 1600 florins. Of the one hundred thirty-three citizens on this list, only forty-seven are shown to possess a larger estate. He became fire warden in 1674 and was admitted a freeman of the City in 1698. In the same year he was appointed with Alderman Provost a Committee to supervise repairs on public buildings. He died probably in 1702, as we find in the inhabitants of the City in 1703 the

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enumeration of the widow Duyckinck's family, and also in that year a Deed signed by the widow and co-heirs of Evert Duyckinck, deceased. He is variously described in the records of the day as a limner, a painter, a glazier, and a burner of glass. He was a master glazier in 1648 when Cornelius Jansen was apprenticed to him. He was referred to as a glass maker in 1658 when he painted the glass for the new Church at Esopus. As late as 1700 the records refer to his glass making, and in certain grants of land under water made to Evert Duyckinck and his son Gerret, Evert is called a limner, and Gerret a painter.

Of Gerret Duyckinck we find less and I shall refer to him under his own portrait.

Evert 1st left a son Evert 2nd who was a sailor and a mate of the "Charles" which brought over the Labadist Fathers. He married Cornelia J. Toll, by whom he had a son Evert 3rd. We do not know the date of the death of Evert 2nd except that it must have been before 1681 when his widow married Abraham Delanoy. A daughter was born of this marriage, Catharine Delanoy, who married William Beekman in 1707.

Evert 3rd is mentioned in the Will of his stepfather Abraham Delanoy, probated in 1702, as 25 years of age; hence, he must have been born about 1675-7. He married Elsie Meyer, took the oath of allegiance to King George 1st on July 12, 1715, wherein he is described as a painter, and his Will probated in 1727 refers to him as a limner.

Gerret Duyckinck had a son Gerard or Gerardus, baptized June 19, 1695, who married August 21, 1720, Johanna Van Brugh. He was admitted as a freeman of the City in 1731 and there described as a limner. He died November 5, 1742. Bayard Tuckerman in his "Life of Peter Stuy-

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vesant" states that in 1689 money was obtained by subscription for the building of a New Dutch Church which was opened in 1693 on a piece of land on Garden Street, now Exchange Place, and that "the windows were of small panes set in lead. On many of the panes were the coats of arms of elders and magistrates, engraved thereon by Gerard Duyckinck." This engraving must have been done by Evert or Gerret Duyckinck or there was another Gerard.

We have, therefore, four Duyckincks in three generations, spanning a period of one hundred years, who were engaged in painting for a livelihood.

There has recently been discovered a portrait of Governor Stoughton of Massachusetts, concerning which there is said to be in a Bible owned by the descendants of the Brown family of Boston the following entry: "William Stoughton Dyed ye 7th of July 1701 aged 70 years. His likeness drawn by Evert Duyking limner 1685 in north Room." Assuming that this entry refers to the portrait of Governor Stoughton which has lately been purchased by the Boston Atheneum, it would authenticate the only known portrait by the hand of Evert Duyckinck 1st. We have no record of a visit by him to Massachusetts but it is not unlikely that he may have made this journey in the practice of his art. If this portrait prove to be by Evert Duyckinck 1st, I am inclined to think that the portrait of Caleb Heathcote, owned by the Society, is by the same hand.

I attribute the portrait of Gerret Duyckinck and his wife to Gerret on the assumption that a New Netherlander would not pay another for these portraits in view of the fact that he was a painter himself. This attribution may seem to rest upon slim evidence but it is all we have.

I attribute the six Beekman portraits owned by Mrs.

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William B. Beekman to Evert 3rd on the following analysis of probabilities: The portraits are of Gerard Beekman (1653-1723) and his wife Magdalen Abeel (1661-1730); their son William Beekman (1684-1770) and his wife Catharine Delanoy (1691-1765) and their two daughters Cornelia born 1708 and Magdalen born 1711. The frames of the latter four portraits are contemporary and alike. The age and costume of the sitters would indicate 1725 as about the date of painting. There is a family tradition that they are by a Duyckinck and Mrs. Beekman first called attention to the possibility of Evert 3rd as the painter by reason of his relationship to Catharine Delanoy Beekman. The fact that the portrait of Gerard Beekman does not appear to have been painted from life and that the portrait of his wife is in widow's weeds suggests that his likeness is a copy of an earlier portrait or painted after his death in 1723. Evert Duyckinck 1st died before 1703, Gerret in 1710, and Evert 3rd in 1727. As all these portraits are by the same hand, and remembering that the mother of Evert 3rd married Abraham Delanoy and their daughter Catharine married William Beekman, I attribute them to Evert Duyckinck 3rd on the strength of the family tradition and the likelihood that Evert 3rd would be commissioned to paint his half-sister and his two nieces.

I attribute Rip Van Dam and his wife to Evert 3rd by reason of the general resemblance of the work to the Beekman portraits, but only comparison by placing these side by side can determine the question.

After New Amsterdam became New York it followed the footsteps of the other Colonies, and we find the names of many painters mentioned in the records.

A Gerret Van Randst was admitted a freeman of the

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City on July 19, 1715, and called a painter. Another painter, Nehemiah Partridge, was admitted a freeman April 22, 1718. A third, a Raphael Goelet, was admitted a freeman on February 18, 1734, but no work by these men has as yet been identified. We know that Robert Feke was in New York some time during his life because the descendants of the artist's family have a portrait in their possession of a little girl painted on a panel, on the back of which is written, "To Robert Feke at Judah Hays in New York." Judah Hays was one of the Colony of cultivated Portuguese Jews who, banished from their own fatherland, settled in Newport and Boston and played a conspicuous part in our early history, and who were the early patrons of Stuart. There is record of a Richard Clarke Cooke, a limner, who was admitted a freeman of New York in June, 1744. Lawrence Kilburn or Kilbrunn painted here from 1754 to 1775. Benjamin West was painting portraits in New York in 1758 and 1759. A Thomas M'Ilworth advertised his art in the press of 1758. John Wollaston was here as early as 1751. John Durand also advertised in 1767-1768, as did DuSimitiere in 1769. Copley spent six months in New York, from June to December, 1771, and we know from his letters to his half-brother, Henry Pelham, that he painted from twenty to thirty portraits of New York people. A partial list of his patrons has come down to us. This visit has given rise to the erroneous attribution of many New York portraits to Copley, of which I shall speak later when I come to Wollaston. Patience Wright, the modeler in wax, was exhibiting her work here in 1771; Abraham Delanoy, Jr., returned from London in that year and announced the fact in the press. Mathew Pratt painted the portrait of Lieut.-Gov. Colden in New York in 1772.

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This list covers the artists in the Colony of New York up to the outbreak of the Revolution and the development of this Colonial art will be shown by the cuts of the pictures in the possession of the Society.

HIS excellent portrait may be the one referred to by the wife of Couturier for painting which he received his burgher-right. In general style and coloring it suggests the work of a man trained in Italy rather than in the Netherlands, of Rembrandt, Hals and Backer, which would add some slight weight to an attribution to Couturier. The armour, collar and tassels, cap and arrangement of the hair, suggest a date about 1650-1660. We know that Stuyvesant was Governor of Curaçoa from 1634 to 1644 and was in Holland from 1644 to 1647, when he sailed to New Amsterdam and there remained until 1665. The portrait could have been painted in New Amsterdam when Stuyvesant was between fifty-five and seventy-two years of age, which appears likely, but as no portrait by Couturier has yet been found with which to compare this, no attribution to him can fairly be made. Under an engraving of this portrait in O'Callaghan's History of New Netherland appears the statement that it is by Van Dyck, but as he died in 1641 when Stuyvesant was still in the East Indies, this attribution seems unlikely.



PETER STUYVESANT (1592-1672). Over suit of armour tan colored fringed sash, white linen collar with pendant tassels. Brown hair, black skull cap, brown eyes. Oval neutral background.

Gift of his great-great-great-grandson, Robert Van Rensselaer Stuyvesant, February 2, 1909.

Panel: 22½ x 17¾.

New-York Historical Society Art Catalogue No. 347.

THIS portrait of Nicholas William Stuyvesant, a son of Governor Stuyvesant, cannot be the one referred to by Henri Couturier's wife as she stated that her husband had "drawn" the pictures of Governor Stuyvesant's sons before 1663, and in the right corner of this canvas appear the words "Aetatis 17 Aⁿ. 1666." This coincides with Nicholas William's birth date. Although the Dutch were known to be penurious it does not seem possible that a man who could paint so good a portrait as that of Peter Stuyvesant could have painted the son. He appears to be a dwarf riding on a hobby-horse. It is possible, of course, that Peter Stuyvesant had his portrait painted in Holland before he came here, and Couturier only made a copy and when he came to paint Nicholas William Stuyvesant he endeavored to give the doughty Governor his money's worth by crowding all he could upon the canvas.



NICHOLAS WILLIAM STUYVESANT (1648-1698). Brown horse, red saddle, bordered with gold braid. Dark coat with gilt buttons, white cuffs and neckerchief tied with black bow, white boots, black shoe, bright red heel and sole. Black hat. Reddish brown hair, dark eyes. Dark background, trees and clouds and indicated landscape.

*Gift of his great-great-grandson, Robert Van Rensselaer Stuyvesant, June 6, 1905.
Canvas: 35 x 25.*

New-York Historical Society Art Catalogue No. 349.

Gerret Duyckinck

GERRET DUYCKINCK was baptized April 11, 1660, and joined the Dutch Church May 28, 1679. He is the Duyckinck to whom the Labadist Father, Jasper Dankers, referred in his diary under date of March 7, 1679, as follows:

“They had built a new church in the Hysopus, of which the glass had been made and painted in the City, by the father of our mate, Evert Duiken, whose other son, Gerrit, did most of the work. This Gerrit Duiken had to take the glass to the Hysopus, and having heard we had a mind to go there, he requested our company, which we would not refuse him when the time came. He promised to teach me to draw.” *

And again when he landed at the Hysopus on May 7th: he “found Gerrit, the glassmaker there, with his sister * * *. He was engaged putting the glass in their new church. * * * ”

Gerret Duyckinck married Maria Abeel of Albany, July 6, 1683, and resided on Hoogh (now Stone) St. For many years he was assistant Alderman and in 1689 became identified with Leisler’s government as a member of his council, and was prominent during those exciting times. Leisler appointed him Captain of foot for the North Ward of New York on December 16, 1689, and in 1690 a member of the “Court of Admiralty” to hear and determine “all causes or actions that doth or shall arise or depend between our Sovr Lord the King & any persone.” Among the papers concerning Leisler’s administration collected evidently to justify his execution, there appears the deposition of John



GERRET DUYCKINCK (1660-1710). *Olive green coat faced with brown fur,
part of black vest showing, white stock. Curled brown wig, gray eyes, pale complexion.
Neutral background.*

BY GERRET DUYCKINCK

Bequest of George Abeel, May 15, 1918.

Panel: 30 x 24.

New-York Historical Society Art Catalogue No. 511.

Gardiner dated August 18, 1692, in which he stated that "Gerryt Duyckins" called Governor Sloughter a murderer and said he would shortly be hanged for Leisler's execution. Duyckinck was admitted as freeman of the City in 1699. In 1703 his family consisted of one male, one female, four children, one negro, one negress, and two negro children. His name appears among those signing petitions for a new ferry to Long Island, in 1707. Although we find (N. Y. Deeds 21, pp. 87, 89) that he transferred property, no record of his Will has been discovered. He died about 1710, having attained a position of considerable social, financial and political importance, leaving eleven children.

C_OMPARISON of the portrait of Mrs. Jay with the portrait of Mrs. Gerret Duyckinck (No. 510) leaves no doubt but that both were painted by the same hand. The sitters in both portraits are posed similarly, the mouths are identical, the ears only indicated, the gowns are of the same color and cut, and the same palette was used in both. The lack of European training is shown in the painting of the hands. Mrs. Jay hides the right thumb under her gown, and Mrs. Duyckinck the left. The third finger of the exposed hand in each is partly covered by the second finger. It is probable that the artist painted only the face from life and that the costume might be called a stock in trade gown.

The portrait of Hester Leisler lately presented to the Society is by the same artist, and the connection of Gerret Duyckinck with her father, Jacob Leisler, increases the probability of the attribution.



MRS. AUGUSTUS JAY (1670-?). Brown dress with white frill at neck and sleeves, greenish blue satin scarf over right side and over left arm. Brown eyes, light brown hair. Oval neutral background.

BY GERRET DUYCKINCK

(1660-1710)

Gift of Edward F. de Lancey, October 6, 1896.

Panel: 37 x 29½.

New-York Historical Society Art Catalogue No. 312.

JOHNNES SCHUYLER was the youngest son of Peter Pieterse Schuyler of Albany and married Elizabeth Staats, widow of Johannes Wendell of Albany, on April 25, 1695. He held a Captain's commission in 1690, led an expedition into Canada and had great influence with the Indians. He was Mayor of Albany in 1703.

It is somewhat difficult to fix the date of this picture. The coat worn by Captain Schuyler, with its deep elbow cuffs and the bob wig, that is, one bound at the end in a knot, indicate a style which was in fashion from about 1685-1730.

Bolton, in his work on the "Portraits of the Founders" suggests that it was painted about 1710-1715, which would make Captain Schuyler between 42 and 47 years of age. Assuming that he had this portrait painted in New York when his son Johannes married Cornelia Van Cortlandt in 1723, Captain Schuyler would be 55, which would accord more truly with his apparent age.

It is stated that this portrait was cut down to eliminate a table and a window with distant landscape which was between Captain Schuyler and his wife. The canvas shows that it has been cut in the center from right to left and from top to bottom, which has resulted in the tilting of Captain Schuyler upwards toward the left.

The Will of Johannes Schuyler dated February 25, 1742, bequeathed a picture of himself and wife in one frame to his daughter Margarita, wife of Colonel Philip Schuyler, but alas! the name of the artist is omitted.

This picture could not be by the hand of the Albany artist who painted the portraits of two of Captain Schuyler's children Philip (No. 135) and Catalina (No. 136) in the Society's collection as it was done by an artist much more highly trained, but the same artist probably painted the



CAPTAIN AND MRS. JOHANNES SCHUYLER (Johannes Schuyler [1668-1747], Elizabeth Staats [? -1739]). Captain Schuyler in brown velvet suit, brown buttons down front of coat, white stock, white frilled cuffs, black hat. Powdered curled bob wig. Mrs. Schuyler seated in red plush chair in mourning attire, wearing widow's cap trimmed with white, white frill at neck and sleeves, white handkerchief in hand. Background brown, with red curtains draped at right and left.

Bequest of Major Philip Schuyler, November 18, 1915.

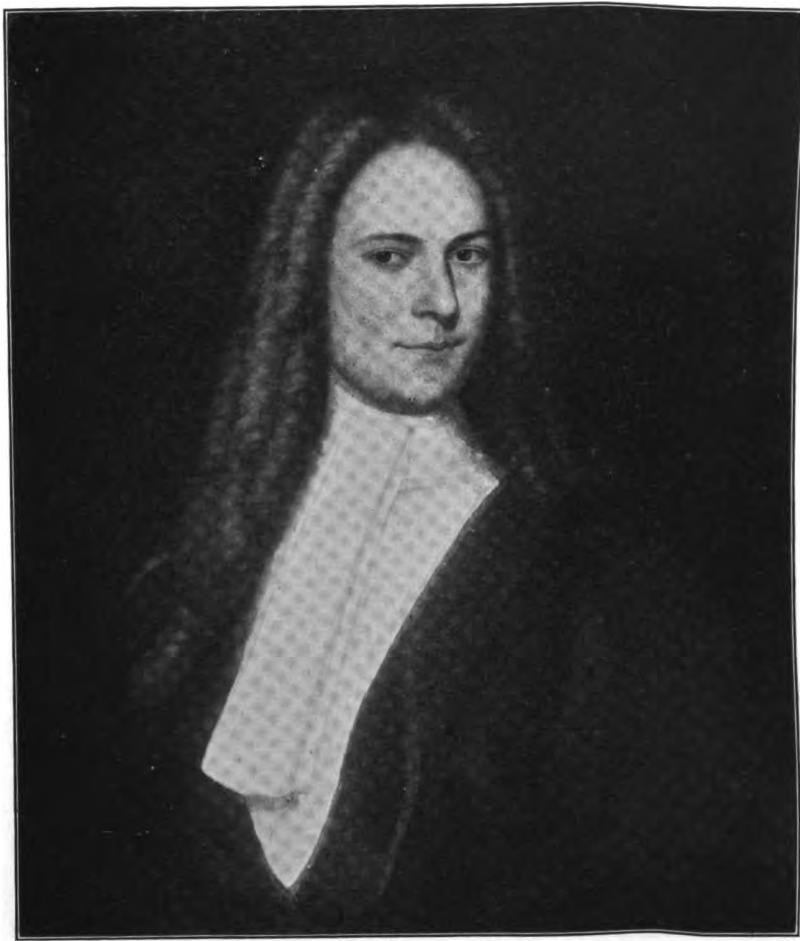
Canvas: $53\frac{1}{2} \times 71$.

New-York Historical Society Art Catalogue No. 489.

portraits of the same Philip (No. 490) and Johannes (No. 491). It compares favorably with the best work done in the Colonies at this time and I suggest the strong probability that it is by Evert Duyckinck 3rd.

If this portrait was painted at the time Johannes Schuyler married Cornelia Van Cortlandt in New York (1723), he would have been 26 years old.

This portrait and that of his brother Philip (No. 490) are by the same hand, the only difference being that in one the coat is scarlet and in the other green. The canvases are the same size, the wigs, coats and stocks are the same. The sitters are posed in the same manner and the brush work and palette in each are identical.



JOHANNES SCHUYLER (1697-1741). Scarlet coat, white stock and shirt, dark brown bob wig, brown eyes. Neutral background.

Bequest of Major Philip Schuyler, November 18, 1915.

Canvas: 30 $\frac{3}{4}$ x 25.

New-York Historical Society Art Catalogue No. 491.

CATALINA SCHUYLER was the daughter of Johannes Schuyler and Elizabeth Staats (Wendell). She married Cornelius Cuyler December 9, 1726, and resided at the "Flaats" a few miles above Albany, nearly opposite Troy.

As she seems to have passed all her life in Albany, it is fair to assume that the portrait was painted there. It resembles the work in a large number of portraits by a local Albany artist who is as yet unidentified. He had a trick of painting his subjects holding a glove or flower in the hand, or as in this portrait with a bird perched on one finger. The same artist painted the portrait of Philip Schuyler (No. 135), who holds a glove in the left hand.



CATALINA SCHUYLER (1705-1758). *Reddish brown dress, white frill at neck, sleeves faced with white. Black hair, dark eyes. Neutral background.*

Gift of Henry C. VanSchaack, Manlius, N. Y., January 26, 1847.

Canvas: 38 x 32.

New-York Historical Society Art Catalogue No. 136.

SARAH VANDERSPIEGLE married Rip Van Dam in 1684, the occasion being one of the notable events of that period.

The portraits of Rip Van Dam and his wife were, in my opinion, painted about 1710-1720. The posing and modelling of Mrs. Rip Van Dam resemble the work of Evert Duyckinck, 3rd, assuming that the Beekman portraits are by him.



MRS. RIP VAN DAM (Sarah Vanderspiegle [1662-1736]). *Reddish brown dress, frill of white lace. Gray eyes, black hair, dark complexion. Neutral background.*

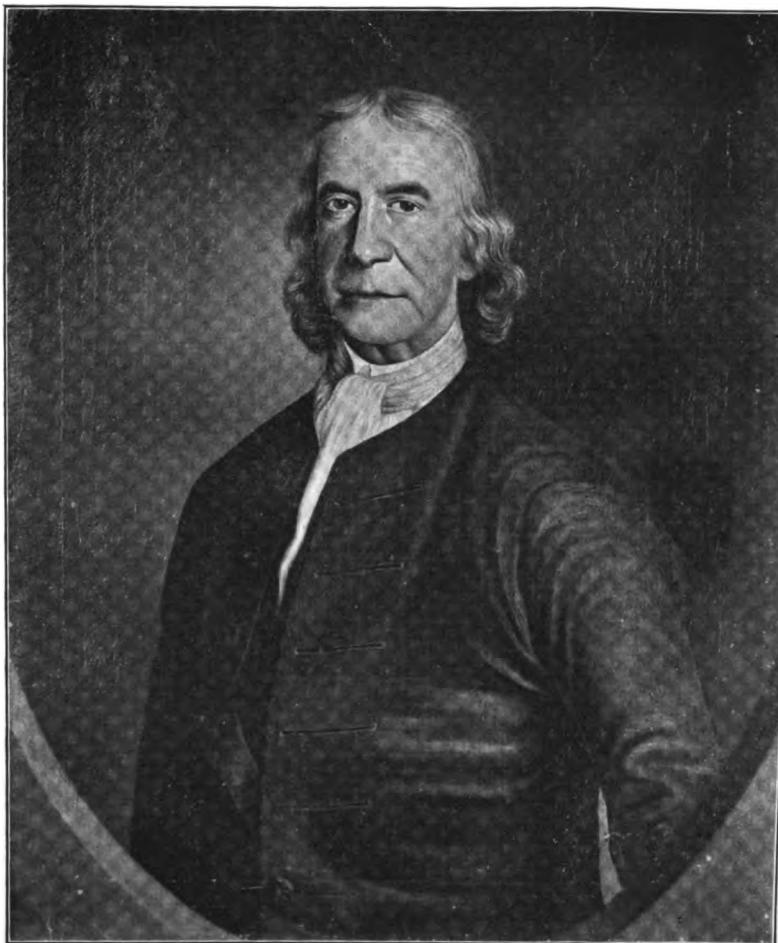
Gift of her great-great-granddaughter, Mrs. Emily Verplanck Goodwin, November 4, 1862.

Canvas: Oval 29 x 26.

New-York Historical Society Art Catalogue No. 179.

THIS portrait is by another artist as yet unidentified, and it shows that he had had little or no training. Probably he was a natural painter, just as there are natural bone-setters, because no matter how crude his work (note the absence of any technique in the modelling of the coat) he could catch strong likenesses.

Gerardus Stuyvesant was the grandson of Gov. Peter Stuyvesant. He married Judith Bayard, daughter of Baltazar Bayard. Smith, who was a contemporary of Stuyvesant, in his history of New York speaks of him in 1756 as a "Man of probity, being elected into the magistracy about thirty years successively." At that time he possessed the Governor's farm and in October, 1778, after his death, his residence was destroyed by fire, being then occupied in part by Smith, the Historian.



GERARDUS STUYVESANT (1690-1777). *Dark green coat, white stock. Gray hair, blue black eyes, fair complexion. Neutral background.*

Gift of his great-great-grandson, Robert VanRensselaer Stuyvesant, June 6, 1905.

Canvas: 30 x 25.

New-York Historical Society Art Catalogue No. 350.

THIS portrait has been ruined by neglect and ignorant restoration, but it still shows traces of good portraiture. I attribute this portrait to Lawrence Kilburn or Kilbrunn. He was in New York as early as 1754 and advertised in the *Gazette* and the *New York Mercury* that he was ready to paint portraits. He married and resided in New York until his death in 1775. He lodged in 1754 at the house of Daniel Bogart, in 1757 at the house of Peter Roosevelt on Bayard St., and during the Winter of 1755-1756 he lived at Mr. Schuyler's next door to Henry Holland, near Coenties Market; hence he might very well have painted the daughter or relative of his landlord. In 1762 he moved to Crown Street, which leads "from the Fly-market up to the New Dutch Church," and he advertised that he continued "face painting as usual." Toward the end of his life Kilburn kept a paint store at the White Hall.

There are a number of portraits in New York by Kilburn which show him to have had some skill as a portrait painter. As in the portrait shown, or in the portraits of Mrs. Philip Livingston or Mrs. James Beekman, a nosegay at the breast or a flower held in the hand was one of the characteristics of his style.

This portrait was exhibited at the Centennial Exposition in 1876.



MRS. PHILIP SCHUYLER (Catherine Van Rensselaer [1734-1803]). *Tan satin dress, cream lace bertha, pink rose, green leaves, dark blue eyes, fair complexion, black hair. Oval dark background.*

*Bequest of Major Philip Schuyler, November 18, 1915.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. 493.*

THE portrait of Gerrit Abeel well represents the standard of art reached in the Colonies in about 1750-1760. This is a real portrait, sincerely executed, and with considerable knowledge. The modelling of the features is thick, but the likeness undoubtedly good, and the painting of the waistcoat and stock first class.

West was in New York in 1758-1759, Copley in 1771 and Mathew Pratt in 1772 when the Colden portrait was painted; but I am unable to positively identify the painter.

Copley would not be apt to have painted one eye higher than the other, even in following nature; and I suggest Mathew Pratt, an attribution which is rendered likely by the similarity in treatment between the portrait of Mrs. Abeel (No. 512) and the portrait of Mrs. Benjamin West by Pratt.

Gerrit Abeel was the son of David and Mary Duyckinck Abeel, and therefore a grandson of Gerret and a great-grandson of Evert Duyckinck. He joined the militia company of James DeLancey in 1775, and was made Major of the 1st New York Regiment of militia, commanded by Col. John Jay, in June 1776. He was a member of the provincial Congress, as well as of the Committee of Safety.



GERRIT ABEEL (1734-1799). *Black coat, gilt buttons, yellow brown satin vest, white stock, brown hair, dark brown eyes. Neutral background.*

Bequest of George Abeel, May 15, 1918.

Canvas: 30 x 25.

New-York Historical Society Art Catalogue No. 513.

Robert Feke

I have spoken of the absence from your collection of any portrait by Robert Feke. His name is so important that it is entitled to mention. We believe that Robert Feke was born in Oyster Bay, L. I., but we have no authentic information of his birth or death, other than that appearing under a lithograph of his own portrait, where the dates are given as 1705-1750. We know that Feke worked in New York, Boston and Philadelphia, and we can trace his steps by signed and dated portraits, which would locate him in Massachusetts in 1741, in Newport in 1742 when he married Eleanor Cozzins and painted the portrait of the attending clergyman—the Rev. John Callender. From an entry in Hamilton's diary we learn that he visited Feke's Studio there on July 16, 1744, and that Feke told him he had received no instruction in art, and from portraits that he was still in Newport as late as 1745 and 1746. We trace him in the same way to Philadelphia in 1746 and to Boston in 1748, where he painted the Bowdoins, the Apthorps, the Inmans and the Olivers. The last mention of his name is in the diary of John Smith of Philadelphia, who sets down that on April 4, 1750, he "went to Fewkes the painters & viewed several pieces & faces of his painting." The finest of his works are in Bowdoin College, where the portrait of Governor Bowdoin and his wife, and his brother William Bowdoin and his wife, show that whether Feke had any instruction or not, he was the best of the native born Colonial portrait painters, ranking only below Copley.



WILLIAM WALTON (1706-1768). *Brown velvet coat, white satin waistcoat, white sleeve ruffles, white stock. Curled gray wig, blue eyes, florid complexion. Open air background.*

BY JOHN WOLLASTON
(In the American Colonies 1751-1767)

*Bequest of Theodora M. Storm, 1902.
On canvas: 50 x 40.
New-York Historical Society Art Catalogue No. 328.*

John Wollaston

JOHN WOLLASTON is one of the most interesting of the painters visiting the Colonies. We know little about him except that Dunlap refers to him twice and confuses him with his father, John Woolaston, who was an English portrait painter and is referred to in the "Anecdotes of Painting in England," published by Horace Walpole, and it is there stated that he had a son who followed the father's profession. The father spelt his name "Woolaston," but I have adopted the spelling "Wollaston" when referring to the Colonial artist as the script on the back of two of his works so spells the name and Francis Hopkinson, who printed verses in the *American Magazine* of September, 1758, in his praise, so addressed him.

We have known for a long time that a John Wollaston painted portraits in great number in Philadelphia and the South from 1758 to 1767, and that is about all.

There are many portraits of New York people painted between 1750 and 1760 which have been attributed to Copley, but which a study of his work made certain that they could not have been the products of his brush. As none of these portraits were signed, critics during the last ten years have attributed them to an unknown painter referred to as "The Almond-Eyed Artist" for want of a better name because of a curious mannerism which he had of tilting the eyes of his sitters towards the nose.

The resemblance of method and pose exhibited in the Southern portraits by Wollaston and in the New York portraits by "The Almond-Eyed Artist" led Mr. Frank W. Bayley, of Boston, to conclude that they were by the same hand, and he so stated his belief although no contemporary record of a visit of Wollaston to New York had been found.



MRS. WILLIAM WALTON (Cornelia Beekman [1708-1786]). *Greenish blue satin dress over tan satin skirt, white vest, neck and sleeves cream lace, lace cap. Dark brown hair, gray eyes, fair complexion. Open air background.*

BY JOHN WOLLASTON

Bequest of Theodora M. Storm, 1902.

Canvas: 50 x 40.

New-York Historical Society Art Catalogue No. 329.

Shortly afterwards he discovered on the back of the portraits of Judge William Smith and his son a Latin legend which stated that they were painted by "Johannes Wollaston" in New York in 1751. Lately a letter of Charles Willson Peale came to the writer's attention, in which he states that Wollaston was in Annapolis, Maryland, about 1755 and "soon after took his passage to New York," and that he thereafter visited all principal cities as far south as "Charleston, S. Carolina," from whence he returned to London.

While revising these notes the writer found a minute of the Vestry Board of Trinity Church, New York, dated April 1, 1752, which ordered "Mr. Marston, Mr. Duncan, and Mr. Nicholls to treat and agree with Mr. Wollaston to copy the late Revd. Commissary Vesey's picture, a half length, in order to be placed in the Vestry room." This record corroborates the legend on the Smith portraits and definitely locates Wollaston in New York and makes certain the author of the "Almond-Eyed" portraits.

Peale further states in his letter that he was in London when Wollaston returned from the East Indies where two of his daughters had married and acquired fortunes and that shortly afterwards Wollaston settled in Bath where he died. A letter of Eliza Pinckney states that Wollaston was painting her portrait in Charleston on Jan. 14, 1767.

As the limits of Peale's visit to England would seem to be 1767 to 1769 or 1770, we can therefore fix the approximate dates which limit Wollaston's sojourn in this country as from 1751 to 1769.

Wollaston's best known work in the South is that of Martha Dandridge, painted in 1757, when she was the widow Custis, and two years before she became Mrs. George Washington. The best known portraits in New York are those of Colonel Frederick Philipse owned by the New-York His-



MRS. JOHN LIVINGSTON (Catherine De Peyster 1724-1788). Tan satin dress
trimmed with white lace, white vest, brownish lace cap. Brown hair, brown eyes, fair
complexion. Neutral background.

BY JOHN WOLLASTON

Bequest of Catherine Augusta De Peyster, 1908.

Canvas: 30 x 25.

New-York Historical Society Art Catalogue No. 406.

torical Society, and those of his daughters Mary and Susannah. The New York portraits exhibit much less of the "Almond-Eyed" mannerism and the puffy hands which typify all the Southern portraits and uniformly seem to be of higher artistic merit. It is somewhat of a problem to explain this variation in Wollaston's art unless it be the fact that the New York portraits were all done between 1751 and 1757 when he was fresh from his European training and were painted with care to establish his reputation and that when his retainers increased, his work deteriorated. Only when further facts regarding Wollaston shall come to light can we find an answer.

William Walton, his wife, Cornelia Beekman Walton, Mrs. John Livingston and Mrs. Axtel are all by Wollaston, although two are exhibited on the Society's walls under Copley's name.



MRS. WILLIAM AXTELL (Margaret De Peyster [1728-?]). *Greenish blue satin dress trimmed with white lace, white vest, white lace cap. Dark brown hair, brown eyes, fair complexion, pearl necklace. Open air background.*

BY JOHN WOLLASTON

*Bequest of Catherine Augusta De Peyster, 1908.
Canvas: 50 x 40.
New-York Historical Society Art Catalogue No. 404.*

John Singleton Copley

THIS portrait does not adequately represent Copley's work of this period but, as the likeness of one of the great names in American Colonial Art, is of the first importance. The genius of Copley has only lately begun to be fully recognized, one reason being that as Copley's name alone survived the dark ages of 1825-1900, practically all New England and many New York portraits painted before 1774 were ascribed to his brush, as the names of the other artists were forgotten.

As almost any kind of a daub was called a Copley, and the old families pointed with pride to their ancestors by Copley, and even referred for proof to Perkins' book which perpetuated many of the wrongful attributions, it followed that the reputation of Copley often rested on the work of inferior painters. In the last ten years we have been able to rightly study Copley's work, divide it into its natural periods and thus rehabilitate his reputation by discarding many attributions to him of the work of lesser men.

Copley was born in Boston in 1737 or 38, the date is somewhat uncertain, and after his father's early death his mother married Peter Pelham. Pelham might have been a mezzo-tinter of note in England had his work not failed of public recognition by reason of the overshadowing reputation and popularity of John Smith, who monopolized the work of his generation in this new art introduced into England by Prince Rupert in 1669. Pelham came to Boston in 1714, but could find little work to do in mezzo-tinting although he made the first in the Colonies, that of Rev. Cotton Mather, in 1727.

We do not know surely who was Copley's teacher. The possibilities suggest Smibert, who is said to have brought



JOHN SINGLETON COPLEY (1737-1815). *Red coat, draped with peacock blue sash. White sleeve ruffle on coat, black fur coat collar, white frilled stock. Natural black hair, brown eyes, florid complexion. Red pallet. Background brown and green.*

BY HIMSELF.

(Bryan Collection.)

Canvas: 36 x 30.

New-York Historical Society Art Catalogue No. B-285.

copies of European masters to Boston in 1730, and, at least, established a painter's studio, which was then, and continued well after 1800 to be, the home of successful painters. Blackburn was painting in Boston as early as 1754, probably coming direct from Bermuda where he painted the Tucker family in 1753. Greenwood, Emmons and Badger, all might have contributed something to young Copley's art, but it seems obvious to make the simple deduction that he learned accurate drawing from his stepfather, Pelham, who was an engraver of merit, and that he learned coloring himself. Certainly no man then painting in the Colonies had the ability to teach him his handling of shadow nor his mastery of depicting fabrics. Copley began painting at 15 years of age, and his first works were naturally crude, but by 1760 he was established as the fashionable portrait painter of Boston, at a time when and in a center where wealth and culture had begun to have influence. His portraits from 1760 to the time of the Revolution show ever-increasing artistic values. Copley thought that in using large quantities of paint he had discovered the secret of the color of the old masters, and his canvasses are now much cracked, a result which inevitably follows an overloading of paint. Something which he put in the composition of his varnish or the loading of his canvas has made his flesh tints fade to an ivory white. But even with this loss of color, his fine portraits painted before the Revolution stand today in the front rank.

The attribution to Copley of many local portraits, at least has a basis in the fact that the artist spent six months in New York in 1771. The details of the visit appear in Copley's correspondence with his half-brother, Henry Pelham, which were discovered among the British State Papers and have been lately published by The Massachusetts His-

torical Society. Copley engaged himself to paint twelve to fifteen half length portraits in New York, and explained that he considered a whole length equal to two half lengths, and a half length equal to two busts, and that his price would be forty, twenty and ten guineas respectively. A list of the subscribers was forwarded to Copley and unfortunately has been only partially preserved, but we know that the equivalent of twenty-four bust portraits had been ordered before he left Boston.

Copley wrote on June 16, 1771, from New York that he was then "fixed in a commodious house in the City," and on December 15, 1771, that that week would finish all his business

"no less than thirty-seven busts; so that weather permitting, by Chrismass, we hope to be on the road."

We know from Captain Kemble's list sent to Copley, that the proportion of half length to bust portraits ordered was as 1:2 and that Copley himself wrote that he had begun four half lengths, six busts, and one kit-kat portrait by July 14. According to his method of counting, it is probable therefore that his "thirty-seven busts" was made up of about one kit-kat, six half lengths, and twenty-four busts, or a total not to exceed thirty portraits in all. A notable achievement for so slow a painter as Copley, but falling short by many score of the number of portraits claimed to be the result of this visit.

Copley went abroad in 1774 and never returned, and his English period, in which he became a mere copyist of Reynolds and Romney, loses all interest for us, as his portraits lose practically all their distinctive character.

Joseph Sifrède Duplessis

FANKLIN was painted by Baricolo, Carmontelle, Chamberlain, Champlain, Cochin, Duplessis, Elmer, Fragonard, Fulton, Gainsborough, Greuze, Janinet, Leslie, Martin, C. W. Peale, Pratt, Thouron, Trumbull, West and Joseph Wright. His bust was sculptured by Ceracchi, Houdon and Nini. Besides these there are at least five portraits and two busts of him by unknown artists, and a portrait by Benbridge which has disappeared, if a note by Horace Walpole on an exhibition catalogue is correct.

Duplessis painted Franklin very much as Stuart and Peale painted Washington and Healy painted Daniel Webster, as he made many copies of his original portrait for sale to the public.

So great was Franklin's popularity in Europe that a gossip of the day said that his likeness, either in painting, sculpture or engraving, was "to be found at the hearth of the poor and in the boudoir of the beautiful."

Your portrait is said to have been painted in Paris in 1784 and was in the Durr collection.

There are three distinct types of portraits of Franklin by Duplessis, all of which have been engraved. While this portrait, painted in France, may not rightly be said to be a Colonial portrait, I use it to end the Colonial period, as Franklin played as great a part in the development of the Colonies into the American Nation as any other one American.



BENJAMIN FRANKLIN (1706-1790.) *Frogged coat and waistcoat, brownish red. Coat collar trimmed with light brown fur, white stock and frill. Grey hair, light brown eyes, fair complexion. Neutral background.*

BY JOSEPH SIFRÈDE DUPLESSIS
(1725-1802)

Durr Collection.

Canvas: 28½ x 23.

New-York Historical Society Art Catalogue No. D-166.

DURING the occupation of the City of New York by the British from 1776 to 1783, a number of British itinerant artists visited New York. I show the picture of James Rivington as possibly by one of these.

William Birchall Tetley advertised in Rivington's *New York Gazetteer*, for August 4, 1774, the taking of a house at the corner of Beaver Street where he proposed painting portraits in oil or in miniature or for a bracelet, or so small as to be set in a ring.

An artist advertised in the *Royal Gazette*, September 26, 1778, that he was ready to draw pictures either in crayon or oil colors, for any lady or gentleman who would leave their address at Mr. Joseph Totten's, merchant, at the corner of Beekman Street.

William Williams advertised in the same paper on March 6, 1779, that he had taken rooms at Mr. Griswold's, 163 Queen Street, next door to Mr. Joseph Totten's, where he carried on the business of portrait painting in all its branches. Whether these two press notices mean that Joseph Totten, merchant, was also a painter, or whether William Williams resided first at Mr. Totten's and then next door, we are unable to state, as we know of no work by either of these men.

This portrait of James Rivington, an influential Tory, indicates that it was painted by a man trained in the English School, and it has some slight resemblance to the work of Gilbert Stuart. Rivington published his newspaper from 1773 until 1775 when he went to England, and, upon his return in 1777, continued it until the end of the war in 1783. During this period he changed its title five times and the last number was 758, so the artist has taken some liberties with the facts as Rivington's hand rests on a copy numbered 1805. Part of the title "Al Gazette" appears in the por-



JAMES RIVINGTON (1724-1802). Dark blue coat, crimson collar, gilt buttons, white waistcoat. White wig, black bow, brown eyes, florid complexion. Chair upholstered in red, mahogany writing desk, green top. Neutral background.

*Gift of Samuel C. Ellis, M.C., January 6, 1858.
Canvas: 36 x 28.
New-York Historical Society Art Catalogue No. 153.*

trait and as his paper was known as the *Royal Gazette* from December 1777 to November 19, 1783, this fixes with substantial accuracy the date of this portrait.

Our information concerning the painters after the Revolution is more exact and our attributions sure.

A number of foreign artists visited the new republic, and many artists from other states seem to have spent considerable time painting in this City. Dunlap opened a studio in New York in 1787 on Queen (now Pearl) Street and had as a next door neighbor Joseph Wright; Edward Savage was painting in New York in 1789 and Trumbull for at least two years, 1790-1792. We find many miniature painters as well, a Scotchman, Archibald Robinson, in 1791, his brother Alexander in 1792; an Irishman, Walter Robinson in 1793, and Robert Field in the next year; Benjamin Trott appears in 1791-1793 and again in the New York directory for the year 1798, as does also John Ramage; Stuart was in New York in 1793; Malbone in 1797 and James Sharples, the Englishman, in 1798.

Benjamin West

THE name of Benjamin West is so important in any consideration of American Art that it will justify a short digression.

It is the fashion nowadays to sneer at the art of Benjamin West, and yet judged by the estimate of his contemporaries, he was one of the foremost painters of Europe and the most imposing figure in British Art of the time.

West, the youngest son of John and Sarah Pierson West, was born near Springfield, Chester County, Pennsylvania, on October 10, 1738. He came of Quaker ancestry and the little town in which he was born was originally settled by his maternal grandfather. The story is familiar of how little Benjamin, at the age of seven, being left in charge of a child sleeping in a cradle, made his first effort at drawing by attempting to reproduce the face of the infant with pen and ink. We know that he lived in a settlement where there were few books and no one to instruct him in drawing, and that he made his first attempts without ever having seen a picture. His biographer, Galt, tells another story of how some Indians camped near the edge of the settlement, pleased by West's drawings of birds and flowers, gave him the red and ochre with which they decorated their bodies, and that his mother furnished him white, and blue from the indigo pot, and that thus he obtained the primary colors. Whether these stories are true or apochryphal makes little difference. We know that as a boy he was given some engravings and materials for painting by a friend, and that from these without instruction he combined the figures and devised a scheme of coloring of his own. West was sent to Philadelphia for training, through the interest of a Mr. Pennington, and began as early as 1753

to paint for his living, receiving two and a half guineas for a head and five guineas for a half length. He visited New York in 1758-1759 and painted many portraits, few of which have been preserved.

In 1760 he went to Rome and there fell under the influence of Raphael Mengs and Battoni, the leaders of Italian Classic Art of the day. At this time the interest in classical art was intense and the epoch making book of the generation, Winckelmann's "History of Ancient Art," was about to be published.

West became thoroughly saturated with the traditions of the classic school and upon his arrival in London in 1763 found that the fashion was entirely unfavorable to anything which represented the fabric of modern society.

The first picture he produced in London was one from the story of "Pylades and Orestes." His introduction to the King, who commissioned him to paint the "Departure of Regulus from Rome," is a matter of history. For twenty years thereafter he was the Court painter, producing, on the order of King George III, enormous canvases representing stories of antient heroism or Biblical virtue, painting them in the Italian eclectic style, and closely following all the classic rules of art demanded by the taste of that day. A writer in the Connoisseur in 1916 stated that between 1769 and 1801 West received in commissions from the King £35,000. Of course, no one of today would hang in their home a painting perhaps 16 feet x 10, of the kind produced by West, and yet West was the greatest historical painter in England in contemporary opinion. He was influential in the establishment of the National Academy and succeeded Sir Joshua Reynolds in 1793 as President, the first and only American who has ever held that position. While the popular taste fell away from him during the closing years of

his life, he remained a dignified figure until his death in 1820. He should be remembered not so much because he was President of the National Academy, but rather by reason of the fact that it was his courage in insisting upon painting the characters in his celebrated picture "The Death of Wolfe" in the costume worn by the people of that day, rather than in classic costume, which brought this absurd fashion of the classic school to an end. When West proposed to paint Wolfe in the uniform of a British officer of 1760, it so horrified the cognoscenti that Archbishop Drummond complained to the King and urged Reynolds to interfere, but when Reynolds saw the picture he is said to have exclaimed, "West has conquered." In any event, from that time on the practice was discontinued. It seems probable that West, by this picture, sowed the seeds which brought about the dissolution of the school in which he himself was preëminent and thus advanced the founding of modern painting. Again his kindness and generosity had a greater effect on American Art than the influence of any other man of his day. His home was always open to young Americans desiring to study. A list of those who visited and received his hospitality and instruction is almost a complete list of the successful American artists of this period—Pratt, C. W. Peale, Delanoy, Trumbull, Gilbert Stuart, Malbone, Fulton, Dunlap, Earle, Rembrandt Peale, Duché, Mather Brown, Washington Allston, Sully, Morse, Leslie and others all sought and received his instruction and kindly criticism. He was so great a figure in British art that when he died he was deemed worthy of burial in St. Paul's Cathedral, beside Sir Joshua Reynolds. He was so commanding an influence that he was fair target for Byron's bitter muse, who referred to him towards the close of his life as "—— that dotard, West, Europe's greatest daub, poor England's best."

THE story told by this picture is as follows: Chryseïs was the daughter of Chryses, the priest of Apollo, and having been captured, fell to the lot of Agamemnon. Her father offered a large ransom for her return which, influenced by her beauty, Agamemnon refused. Chryses then called down the wrath of the Gods and the plague promptly broke out among the Greek soldiers. Agamemnon hurriedly restored Chryseïs to her father, accompanied with many gifts, whereupon the plague ceased.

There is no doubt that Chryses is a priest of Apollo, for there behind him is the altar of Apollo with the fire burning, and the statue of the god at the left. Chryseïs is intended to appear much affected and her father looks up and thanks the gods. There is no doubt that Agamemnon is a Greek warrior, because West has used all the earmarks fresh from a Greek vase, but the fact is the picture has no feeling in it whatsoever and leaves us cold. Canova properly placed West. He said, "West did not compose, he grouped models together." We can well believe that old Samuel Johnson had West in mind when he thundered to Boswell, "Sir, I would rather see the portrait of a dog I knew than all the classic art in the world."



CHRYSEIS RETURNED TO HER FATHER CHRYSES. *Chryseis wears white dress, bluish gray robe, upper part of sleeve bound with gold, lower part bound with silver. Blond hair, fair complexion. Her father wears tan gray robe, gray hair, fair complexion. Over suit of armor, wears old-rose cape, helmet plume old rose, beard dark brown, ruddy complexion. Slaves at right bringing gifts. Altar boys at left. Interior of the Temple of Apollo, back and foreground stone color with shadows, distant open air scene, blue and white sky.*

BY BENJAMIN WEST
(1738-1820)

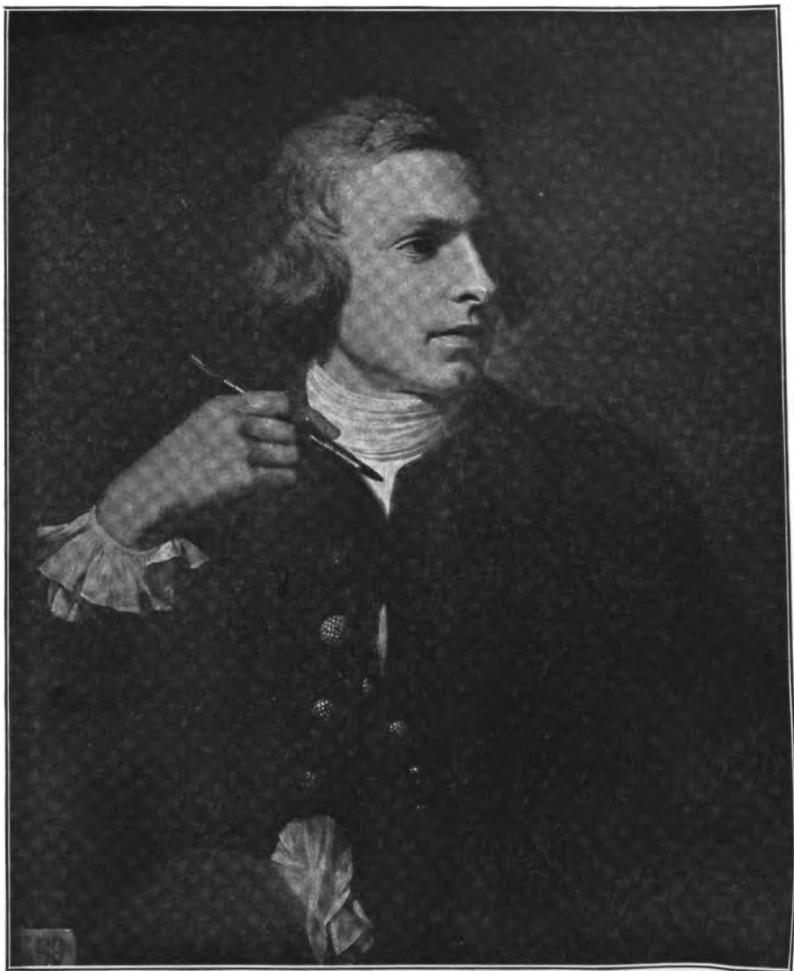
Gift of William H. Webb, January 3, 1865.

Canvas: 48 x 42.

New-York Historical Society Art Catalogue No. 195.

THIS portrait undoubtedly was painted during Peale's term of instruction under West, 1767-1769, and is one of the most delightful portraits in your collection. It shows that if West had devoted himself to portraiture and had not been caught in the stream of classic historical painting, his fame would have rested on a base much more secure.

This portrait exhibits feeling, charm, interpretation of character, correct drawing and delightful coloring.



CHARLES WILLSON PEALE (1741-1827). *Black coat, brass buttons, white sleeve ruffles, white stock. Holding artist's crayon. Natural blond hair, blue eyes, sallow complexion. Background red and brown.*

BY BENJAMIN WEST
(1738-1820)

From the Peale Gallery, Philadelphia, 1854.

Bryan Collection.

Canvas: 28 x 23.

New-York Historical Society Art Catalogue No. B-293.

Charles Willson Peale

THE PEALE FAMILY GROUP is illustrative of a fashion of the day which ran much to this style of picture. They were sometimes known as conversation pieces and were usually in miniature. The style was made popular in England by Zoffany. Your catalogue states that Peale began this portrait in 1773 and finished it in 1809, not long before his death. It came to your Society on the dispersal of the Peale Gallery of Philadelphia in 1854. The details of the unfinished picture of the Graces is in the style of West, the classic busts, the fruit on the table, and the old hound, all make a charming and delightful picture.

We learn from Peale's autobiographical notes that he started life as an apprenticed saddler, and was in due course a harness-maker, a clock and watch maker, a silversmith, a painter in oil, crayons and miniature, a modeler in clay, wax and plaster, and that he sawed the ivory, moulded the glass and made the shagreen cases for his miniatures. He was also a soldier, legislator, a lecturer, a preserver of animals and a dentist. Peale should be remembered by the fact that he painted the earliest known portrait of George Washington, that as a Colonel of the Virginia Militia, and that the idea he conceived of forming a collection of "curiosities" led to the establishment of the Pennsylvania Academy of the Fine Arts, the first of its kind in America.

The date of Peale's birth is recorded in the Vestry Records of St. Paul's Parish, Queen Ann's County, Maryland, as April 15, 1741, which makes clear that he was not born at Chesterton as is generally stated. His notes show that he was practically self-taught and that as a boy he painted landscapes and tried portraits for his own amusement. He was led to adopt painting as a profession largely



PEALE FAMILY. Artist sitting at left correcting sketch of mother and child, brown coat, white stock, gray wig, dark brown breeches. His brother, James, on right, brownish red coat, white stock, blond hair, fair complexion. His brother, St. George, standing, leaning with pallet in his hand, military blue coat with braid and buttons, brown hair. His sister, Mrs. Jenny Ramsey, standing with embroidery in hand, light brown dress, cream lace collar, brown hair. His wife, seated at left with child "Nelly," pink dress, trimmed with lace. Black hair. Child wears white dress, red slippers. The family servant standing to the right, brown dress, white kerchief over shoulders, white cap, brown ribbon, dark brown hair. His mother, seated on right with a child cousin, brownish red dress, white kerchief over shoulders, white cap, brown ribbon, black cape. Child, white dress with blue sash, brown hair. His sister, Elizabeth, seated behind child, blue sleeve showing trimmed with lace, brown hair, lace cap. All have fair complexions. Table dark green on which are dark red handkerchief and fruit. Dog in foreground. Background artist's studio showing busts on right marked "B. West," "C. W. Peale," "E. Jennings." Classic sketch on easel on left.

BY CHARLES WILLSON PEALE
(1741-1827)

From the Peale Gallery, Philadelphia, 1854.
Bryan Collection.
Canvas: 56 x 89.
New-York Historical Society Art Catalogue No. B-298.

by reason of the praise bestowed upon his portrait of Captain Maybury and his wife, painted about 1764.

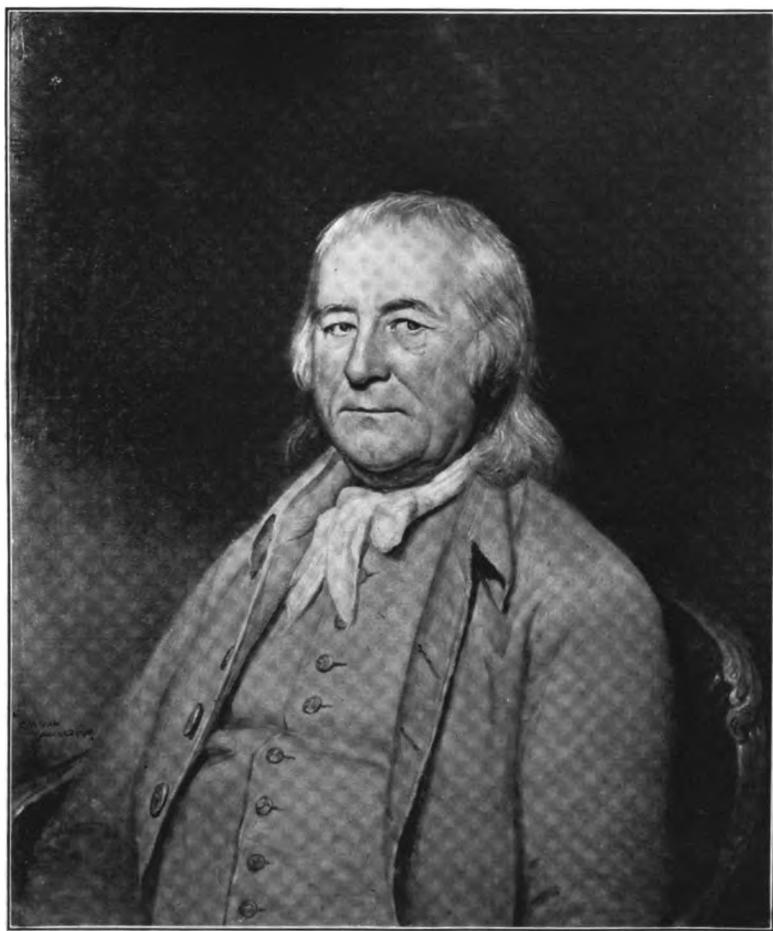
Peale, while he was working in Annapolis, is said to have been taught by John Hesselius the younger and that he received "some slight instruction from Copley in Boston." In any event he was a painter by profession from 1765 to 1767, when John Beale Boardley, Charles Carroll, Governor Sharp and eight members of the Governor's Council in Annapolis made up a purse in order to send him to London and West. It may be worthy of note that Peale posed for the figure of Regulus in the historical picture which West was painting on the order of the King, and the success of which brought about West's appointment as Court Painter.

His diary tells of his painting the miniatures of Captain Bernie and Captain Boyd in 1776 while a Lieutenant of a Company of Philadelphia Militia serving under Col. John Bayard. Peale was present at Whitemarsh, Germantown and Valley Forge, and his portrait of General Washington painted at that time and now owned by Princeton University is second only in interest to his own early portrait of Washington as Colonel.

MANY of Peale's portraits are stiff and crude in modelling, hard in color, and without charm, but this portrait represents him at his best.

John De Peyster, the son of William, was born in New York April 26, 1731, and died there June 7, 1807. He married Elizabeth Herring, who died at her residence, Fourth Street and Broadway, April 21, 1821.

He was a merchant of New York and the artist Charles Willson Peale, who painted his portrait, married his niece Elizabeth De Peyster, daughter of his brother William.



JOHN DE PEYSTER (1731-1807). *Gray coat and vest, white stock. Natural gray hair, blue eyes, florid complexion. Gilt chair upholstered in red. Neutral background.*

BY CHARLES WILLSON PEALE
(1741-1827)

*Gift of his grandson, Christopher Champlin, June 5, 1894.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. 296.*

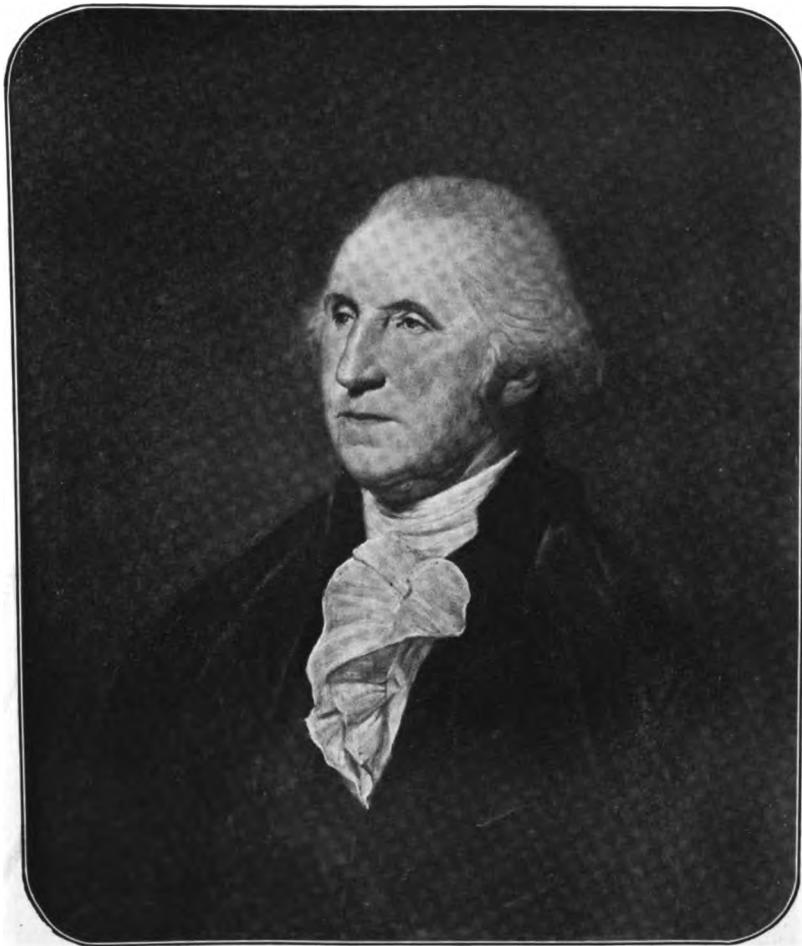
IT is hard for us to realize the overshadowing importance of Washington in his day. The close of the Revolution made him not only the commanding figure on this continent, but he filled the eye of all Europe, just then beginning to feel the tremors of a social revolution soon to break out in France. Portraits of Washington, like those of Franklin, in oil, in crayon and in engraving, were in every home. C. W. Peale is said to have painted Washington fourteen times from life and made uncounted copies. This is his well-known portrait of Washington as President. Comparing this portrait with the life bust by Houdon, it is probable that it represents more truly the Father of his country than the well-known so-called Atheneum portrait by Gilbert Stuart, with which we are so familiar. The eyes, small, heavy-lidded, almost pig-like, as Peale represents them, are most unlike those painted by other artists. You will note a slight indentation on the left cheek; this bit of realism is not a dimple but the scar from an abscess on the upper jaw from which the President had been afflicted just before this portrait was painted.

NOTE—The attention of the writer has lately been called to a letter published in the *Evening Bulletin*, Philadelphia, March 25, 1905, which tells of an interview between Thomas J. Bryan, the donor of the New-York Historical Society's "Bryan Collection," who was also the owner of the Charles Willson Peale portrait of Washington, and Benson J. Lossing, the historian and author of "Portraits of Washington."

It is interesting to note that the writer's comments on the pig-like expression given by Peale to the eyes of Washington was the subject of discussion between Mr. Bryan and Mr. Lossing in 1857, and in some part bears out the writer's belief that the Peale more really represents Washington than does the portrait by Gilbert Stuart which is the generally accepted likeness.

So much of the letter as is material follows.

Mr. David Edward Cronin writes of his presence at this interview in Mr. Bryan's gallery, where he was copying as an art student. He tells of Mr. Bryan's direction that the Peale portrait of Washington be taken down and placed on the



GEORGE WASHINGTON (1732-1799). *Black coat, white stock and frill, gray wig, blue gray eyes, fair complexion. Neutral background.*

BY CHARLES WILLSON PEALE
(1741-1827)

*From the Peale Gallery, Philadelphia, 1854.
Bryan Collection.
Canvas: 29 x 24.
New-York Historical Society Art Catalogue No. B-299.*

floor against the wall of the large skylighted gallery which fronted Broadway. The report of the somewhat heated interview is as follows:

"Mr. Lossing soon entered, was formally greeted by Mr. Bryan and after he had been seated before the portrait a short time they began a conversation to which I silently listened with the closest interest and of which, after the lapse of so many years, I can give almost a verbatim report, because I recalled it often thereafter:

Mr. Bryan—"Well, what do you think of it?"

Mr. Lossing (taking off his glasses and wiping them)—"The features closely resemble Houdon's sculptured portrait, but the face seems rather highly colored and the eyes are not like Washington's."

Mr. B.—"Oh! the eyes are wrong? Why are they not like Washington's?"

Mr. L.—"Every one knows that Washington had clear dark gray eyes; almost blue; not so small and expressionless as those."

Mr. B.—"Who is every one? I tell you that Charles Willson Peale, who painted this portrait from life, and several other portraits of Washington from life, the only artist of all of them whom Washington personally liked, told me himself that this was the real Washington, undisguised and unflattered. I noticed and remarked the same peculiarity of the eyes you notice and he told me Washington had a pig eye."

Mr. L. (getting up)—"A what?"

Mr. B.—"A pig eye. That is, a comparatively small eye and light gray."

Mr. L.—"Well, I don't like that expression—a pig eye."

Mr. B.—"But that is the very expression that Peale used in describing them to me. I only repeat it."

Mr. L.—"Look at Stuart's portrait—a clear blue gray."

Mr. B.—"Stuart himself said that he painted the eyes blue because he had no ultramarine or other mineral blue that would secure a permanent gray, and he knew that the animal blue he used would eventually become gray. Stuart claimed he was justified in this temporary misrepresenting because he was painting an immortal character."

Mr. L.—(walks about a few minutes, evidently annoyed by Mr. Bryan's rather loud emphasis and didactic manner).

Mr. B.—"Now, tell me you are an historian. * * * Did you ever hear anything about his hips?"

"I was going to tell you I had something to do with the modeling of his statue over there in Union Square" (meaning the equestrian statue by H. K. Brown, unveiled July 4th, 1856). Mr. Brown, the sculptor, consulted me about it, because some member of my club told him I was born in Philadelphia in the last century and that my father, a rich man for those days, knew Washington, and also Gilbert Stuart, Sharples, the Peales and most of the portrait painters of that time. In fact, our home was one of those always open to people who had any pretence to culture in any of the arts. Now, about Washington's hips, I have just told you about his pig eye, which seems to offend you. But you must remember this is studio talk, and not to be put in any of your books. Charles Willson Peale told me that Washington didn't have any hips to speak of. Though homely of face and somewhat highly colored from the best guinea port, his figure was majestic and superbly proportioned. Peale believed that if exact measurements could have been taken they would have shown that Washington had the correct Greek tapering from the shoulders to the hips, like the Apollo Belvidere. I told this to the sculptor, Brown, and said I thought his nearly finished model was too high in the saddle. He saw the point, and lowered it. When I next called, I was almost satisfied, but suggested a trifle lower. "What?" said Brown, "if I make it any lower than this, it won't have any place to sit on." As you know, since the statue has been unveiled, a few ignorant critics have made this same criticism."

Mr. L.—‘Well, I have seen all, or nearly all, the portraits and miniatures of Washington painted from life, but I would not select this one as the most correct likeness, as you claim. On the contrary, I am much disappointed with it.’

Mr. B.—‘You must acknowledge, however, that it bears closer resemblance to Houdon’s statue than any other.’

Mr. L.—‘Yes, in form and proportion of features.’

Mr. B.—‘Well, Houdon’s portrait will always be the standard, because it was modeled directly from life by a most conscientious artist. I believe in the end, after the subject of Washington’s numerous portraits is exhausted, this, by Peale, will be accepted as the standard.’

Mr. L.—‘I don’t agree with you, Mr. Bryan. That’s all. Much obliged for the chance to see it. Good-day!’”

D. E. C.

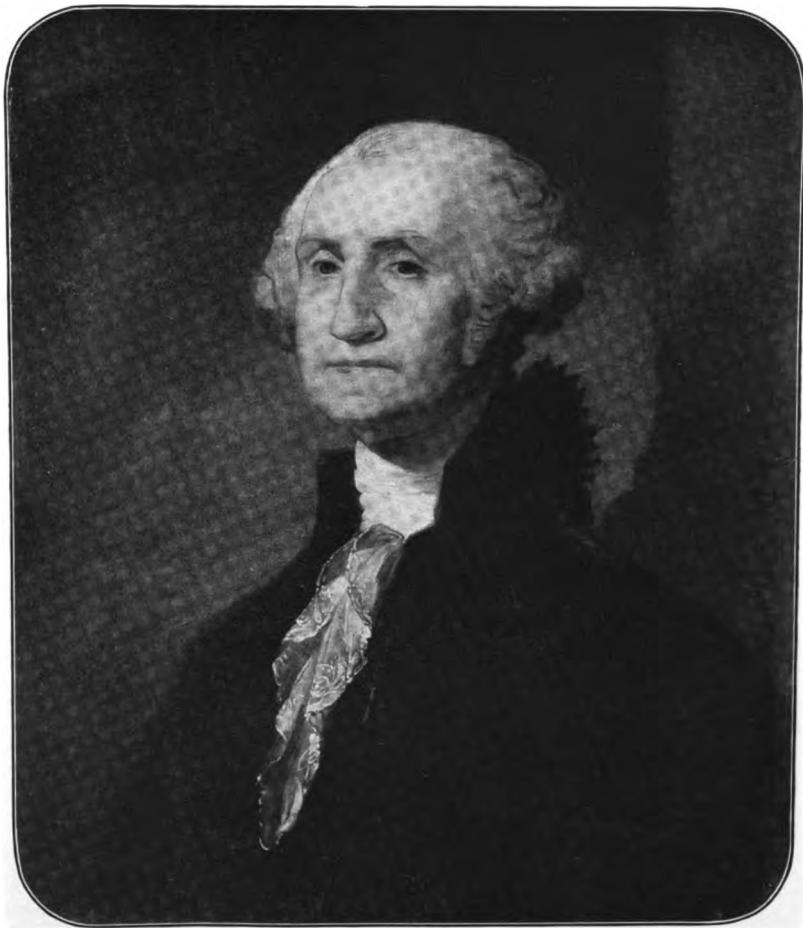
Gilbert Stuart

FOR comparison I show one of the many copies of the so-called Atheneum portrait made by Gilbert Stuart. The facts of Stuart's life are so well known that I shall not advert to them here. He was, of course, the greatest portrait painter yet produced by America.

Stuart returned to America in 1793, after a successful career of ten years in England and Ireland, with the avowed purpose of painting Washington's portrait. This he accomplished in Philadelphia in 1794, and the result is the portrait known as the "Vaughn" type of the right side of the face.

This portrait is a copy of the so-called Atheneum portrait, which, still unfinished, hangs in the Boston Museum, painted by Stuart in 1795, and has come to be the accepted likeness of Washington, not only to millions of his countrymen, but to the world. Stuart said he was not satisfied with the portrait of the right side of the face, and he fulfilled the many commissions he received by copying the Atheneum portrait, which he kept with him all his life. Stuart acknowledged to the making of about thirty copies of this portrait, but we know that either his arithmetic or his memory was at fault, because whenever he was pressed for money, he turned out one of these copies for \$100, and the number is more likely to have been sixty or seventy and there are unnumbered copies by other hands.

Winstanley, Rembrandt Peale, Frothingham, Jane Stuart and others copied the Atheneum portrait and a new "Stuart" Washington appears every few weeks.



GEORGE WASHINGTON (1732-1799). *Black coat, white stock, lace jabot, grey wig, queue tied with black ribbon bow. Blue eyes, fair complexion. Background brown and red, with pillar to the right.*

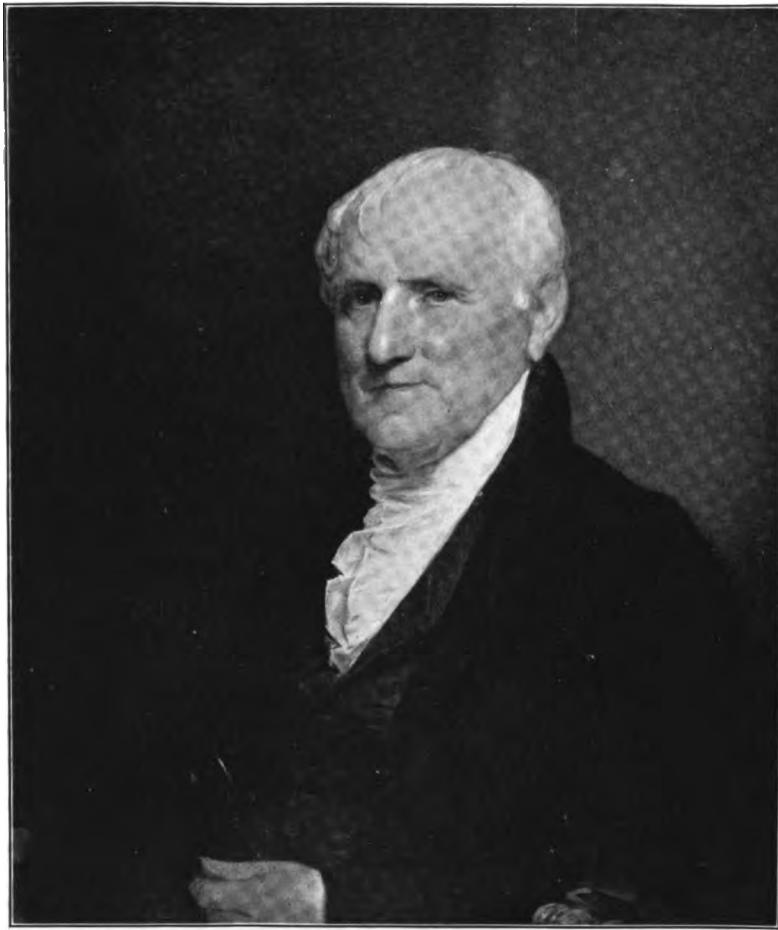
BY GILBERT STUART
(1755-1828)

*From the Peale Gallery, Philadelphia, 1854.
Bryan Collection.
Canvas: 30½ x 24½.
New-York Historical Society Art Catalogue No. B-303.*

THIS portrait of Egbert Benson is an excellent example of Stuart's portraiture of old men, in which he excelled. Egbert Benson was a member of the First Congress of the United States, representing New York. He was first President of the New-York Historical Society, and this portrait was painted in 1807. There is a replica owned in the Jay family, and a third, attributed to Stuart, owned by the Long Island Historical Society, and there is a miniature of him by Trumbull in Yale University.

Stuart gave all his attention to the head. He painted swiftly and surely, paying little attention to the details, and the whole bears evidence of freedom and power.

It is to be regretted that you have no example of his delightful portraits of women. The unfinished sketch of the head of Mrs. Lewis Morris, in the New York Public Library, is worth the trip to see.



EGBERT BENSON (1746-1833) *Black coat, white stock and frill. White hair, blue eyes, florid complexion. Neutral background.*

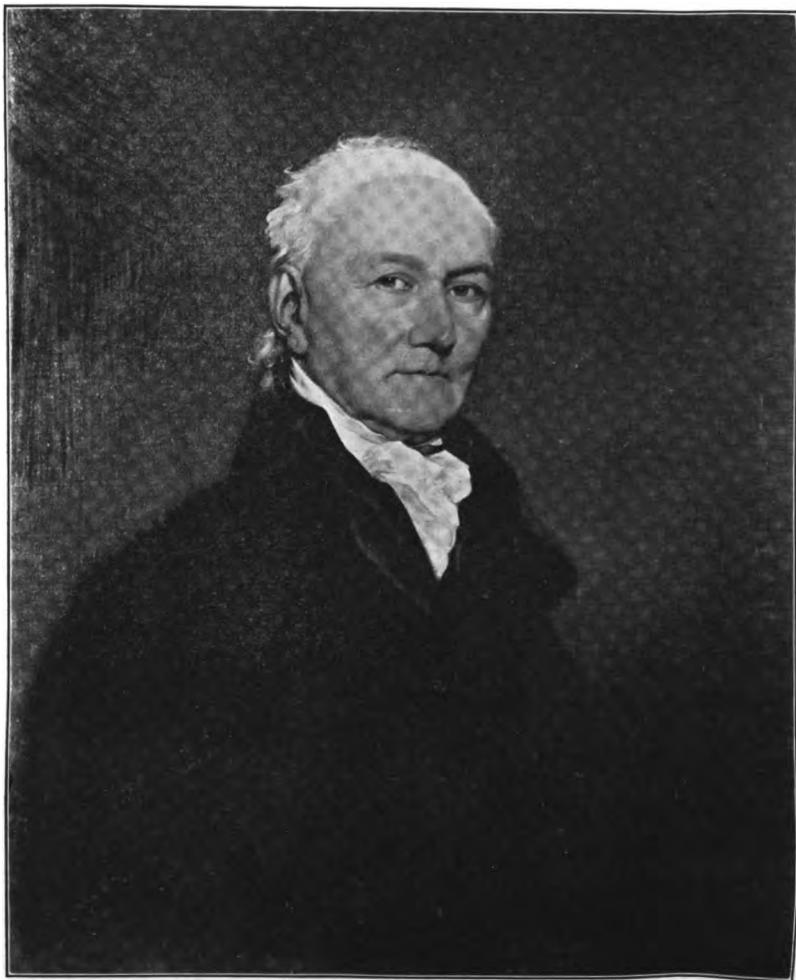
BY GILBERT STUART
1755-1828

*Gift of Robert Benson, Jr.
Panel: 30 x 25.
New-York Historical Society Art Catalogue No. 82.*

John Trumbull

ROBERT BENSON was the brother of Egbert Benson. This portrait is the finest Trumbull that I have ever seen and one of the gems of your collection. It is so fine that I almost doubted that it could be by Trumbull, yet there is a legend which records on the back "Trumbull Pinxit, 1804."

Poor Trumbull, he had a most unhappy life arising largely from his unusually sensitive and jealous disposition. Leaving the Continental Army from pique because his commission was dated a month or so later than it should have been, he journeyed to London for study and was imprisoned in the Tower in reprisal for the execution of Major André. He was finally freed on bail, through the interposition of West, with Copley and West as sureties, on condition that he leave the country at once. Trumbull later completed his studies under West and, thoroughly imbued with the fashion of historical painting, dedicated himself to paint the great scenes of the Revolution. Two of his small historical pictures painted while in West's studio—those of "The Battle of Bunker Hill" and "The Death of Montgomery,"—are familiar through engraving, and are the greatest American historical paintings. Trumbull returned to this country in 1789 and devoted himself to obtaining portraits in miniature of the prominent actors of the American Revolution, to be used as studies for the series of historical paintings which he planned. Trumbull's miniatures were painted in oil, generally on wood instead of ivory and are in reality tiny oil portraits and represent Trumbull's best work and are the most complete collection which we have of the Revolutionary patriots.



ROBERT BENSON (1739-1823). *Black coat, white stock and frill. White natural hair, blue eyes, fair complexion. Neutral background.*

BY JOHN TRUMBULL
(1756-1843)

*Bequest of Robert Benson, Jr., May 5, 1885.
Canvas: 30 x 24.
New-York Historical Society Art Catalogue No. 272.*

THE likeness of John Lawrance represents one of these miniature oils. Trumbull was unable to finish his projected historical series at this time, as he went to England in 1794 and remained ten years as a commissioner to carry into effect certain clauses of Jay's treaty. Returning to New York in 1804, he established himself on the corner of Broadway and Pine St., but failing of success retired to England where he remained until 1816, when he finally obtained from President Madison a commission to enlarge four of his finished studies for the rotunda of the Capitol at Washington on its renovation, after it had been burned by the British in 1814. President Madison who had the choice, rejected "The Battle of Bunker Hill" and "The Death of Montgomery," by far his best conceptions, as representing the triumph of our enemies and partly because of the adverse criticism that in "The Battle of Bunker Hill," Trumbull had adopted the British version of the battle as recited by Major Small rather than that of Americans present. It would have been better for Trumbull's reputation if he had never tried to enlarge his small paintings because those in the capitol exhibit none of the charm of the originals. "The Declaration of Independence," the first picture enlarged for the rotunda, came in for the biting sarcasm of John Randolph, who referred to it as "The Shin Piece" and as such it has ever since been known.

In later life Trumbull fell into evil times. He besought in vain to be commissioned to paint the remaining panels for the rotunda, and when finally an indifferent Congress refused to purchase his original historical compositions, together with other sketches and portraits, Yale College paid him a small life pension in exchange for the collection. Commissions fell off, his portraits became lifeless and overrun with a brown color, and he ended his life in comparative poverty, but the work of his early and brilliant years, and by far the most important collection of his work, has obtained a permanent abode in the Trumbull Gallery of Yale University.



JOHN LAWRENCE (1750-1810). *Blue coat, metal buttons, tan waistcoat, white stock and jabot. Natural hair powdered, queue tied with black ribbon. Blue eyes, florid complexion.*

BY JOHN TRUMBULL
(1756-1843)

Gift of J. L. and G. C. McWhorter, January 5, 1886.

Panel miniature: 4 x 3.

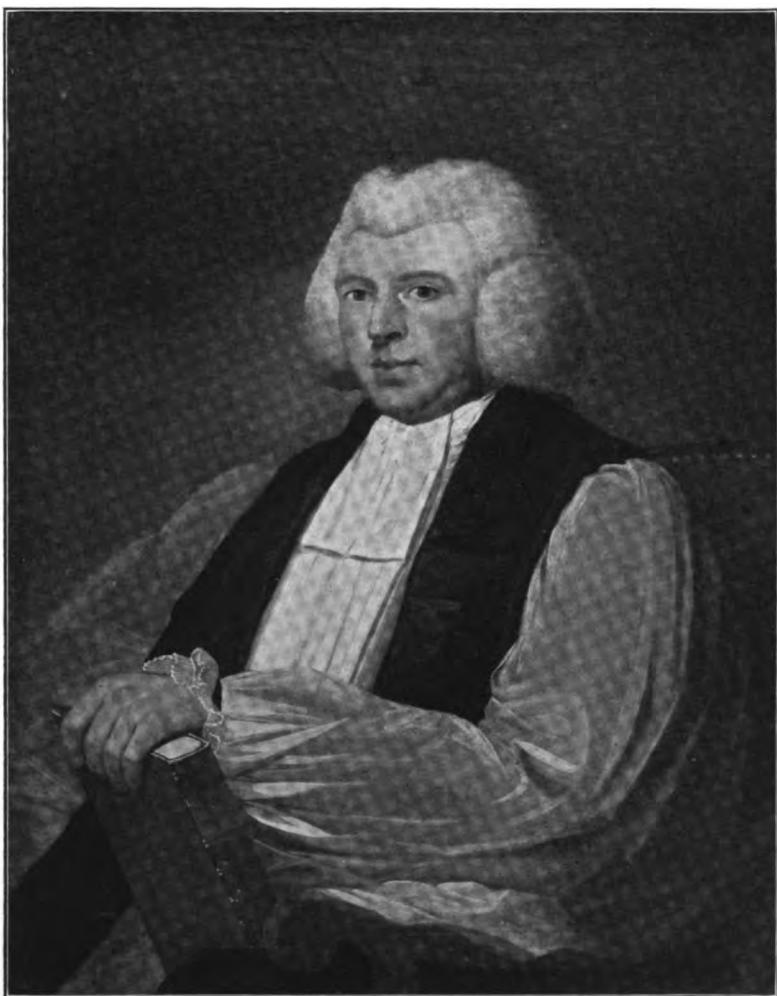
New-York Historical Society Art Catalogue No. 274.

Thomas Spence Duché

DUCHÉ was the son of the Rev. Jacob Duché of Philadelphia, who, educated in England, acted the part of the Vicar of Bray during the Revolution, being first a Republican and then a Loyalist.

We know very little of the artist son except that he must have followed his father to England, because we find he did some engraving and mezzotinting there, and we learn from the *Gentlemen's Magazine* for 1790 that he died in that year, aged twenty-six years and six months, and was buried in Lambeth Churchyard. Portraits of himself and his father and mother, both in the Pennsylvania Historical Society, show him to have been an artist of merit. Dr. Provoost sailed in company with Bishop-Elect White on November 2, 1786, for England and was consecrated Bishop on February 4, 1787, in Lambeth Palace. As he is depicted in his Bishop's robes and as we have no record of a visit by Duché to this country about this time, it is probable that this portrait was painted in London.

There is another portrait of Bishop Provoost owned by the corporation of the Trinity Church, which they ascribe to Benjamin West, but which seems to be a copy of this portrait. Duché also painted the portrait of Samuel Seabury, who was consecrated Bishop of Connecticut at the same time, which is known to us through the engraving by Sharp.



REV. SAMUEL PROVOOST (1742-1815). *Bishop's grey gown, black silk over-body, white stock. Gray wig, blue eyes, florid complexion. Book bound brown leather with red label. Chair upholstered in red. Neutral background.*

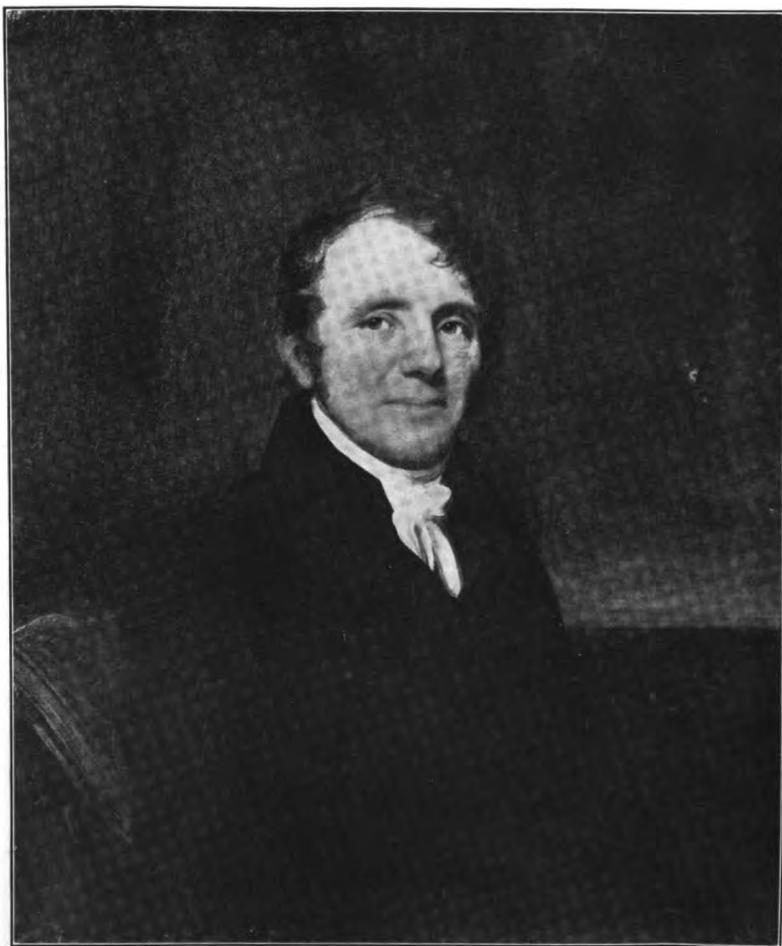
BY THOMAS SPENCE DUCHÉ
(1763-1790)

*Gift of Mr. and Mrs. Cadwallader D. Colden, January 11, 1825.
Canvas: 36 x 28.
New-York Historical Society Art Catalogue No. 123.*

Edward Savage

EDWARD SAVAGE, painter and engraver, was born at Princeton, Mass., November 26, 1761. The first knowledge we have of him is that at twenty-eight he was commissioned by Harvard College to paint the portrait of Washington. In 1791 he was in London, and after painting in England and Ireland, returned to Philadelphia in 1794. He is best known through his engraving of the Washington family, after his painting done in 1788.

Dunlap pays scant courtesy to Savage; and Griswold in the "Republican Court" refers to him as a "miserable painter," and most of the other writers have followed their bad examples; but as this portrait will show, far from being a miserable painter he possessed considerable ability. Savage also painted in miniature and was an engraver of note.



WILLIAM HANDY. *Black coat, white stock, brown natural hair, bluish gray eyes, florid complexion. Chair upholstered red. Background to the right open air view, showing distant dark clouds and faint blue sky.*

BY EDWARD SAVAGE
(1761-1817)

*From the American Museum Collection
Bryan Collection.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. B-313.*

John Ramage

MINIATURE painting was in fashion at this time and many of the portrait painters practiced this form of art as well. Charles Willson, Rembrandt and James Peale, Copley, Sully and even Stuart, at times painted in miniature, and greatest of all, Malbone practiced this art from 1796 to 1807, the date of his untimely death.

John Ramage, an Irish gentleman, entered the Dublin Society Schools in 1763, and coming to Boston prior to the Revolution, married and settled there. He was prominent in Tory Society and was a Lieutenant in the Royal Irish Volunteers formed to defend Boston in 1775. In 1776 he went to Halifax with the British Army and we find him in 1777 established in William Street, New York, engaged in painting the military heroes of the Garrison, and the belles of the city. He was the fashionable miniature painter of New York for many years and Hart says "his works were daintily set in gold by his own hand." Dunlap says that Ramage became involved in debt and went to Montreal in 1794, where he died in 1802, but upon what authority this statement is made cannot now be discovered.

Ramage painted the well-known miniature of Washington, which, as the President records in his diary, was painted for presentation to Mrs. Washington.



JOHN PINTARD (1759-1818). *Black coat, white waistcoat, white lace stock and jabot. Powdered wig, brown eyes, fair complexion, greenish background.*

BY JOHN RAMAGE
(-1802)

*Gift of his grandson, George Hancock Servoss, February 6, 1906.
Minature: 2 x 1½.*

New-York Historical Society Art Catalogue No. 107.

Abraham Delanoy, Jr.

DELANOY studied under West in 1766, and returned to New York where he practiced his profession until his death in 1785 or 86, when Dunlap records that he died in poverty. I show this portrait as an aid in the identification of early portraits belonging to New York families, as Delanoy's style and method are marked and uniform. This portrait bears on the back the legend, "The portrait of Benjamin West, the celebrated limner of Philadelphia, painted by his friend Abraham Delanoy, limner," and is referred to by Dunlap in his remarks on Delanoy. He advertised his return from London in the *New York Gazette* and the *Weekly Mercury* for January 7, 1771. The *New York Journal* for June 20, 1771, announces that he would sell very cheap at his house "in the Main Street, Between Burling's Slip and the Fly Market, opposite Mr. Brevoort's Store of Tin Ware," a varied collection of articles running from Jamaica Spirits, Prunes, Cayenne pepper, Whitechapel needles, Scotch threads and pins, to fresh imported Cheshire Cheese.



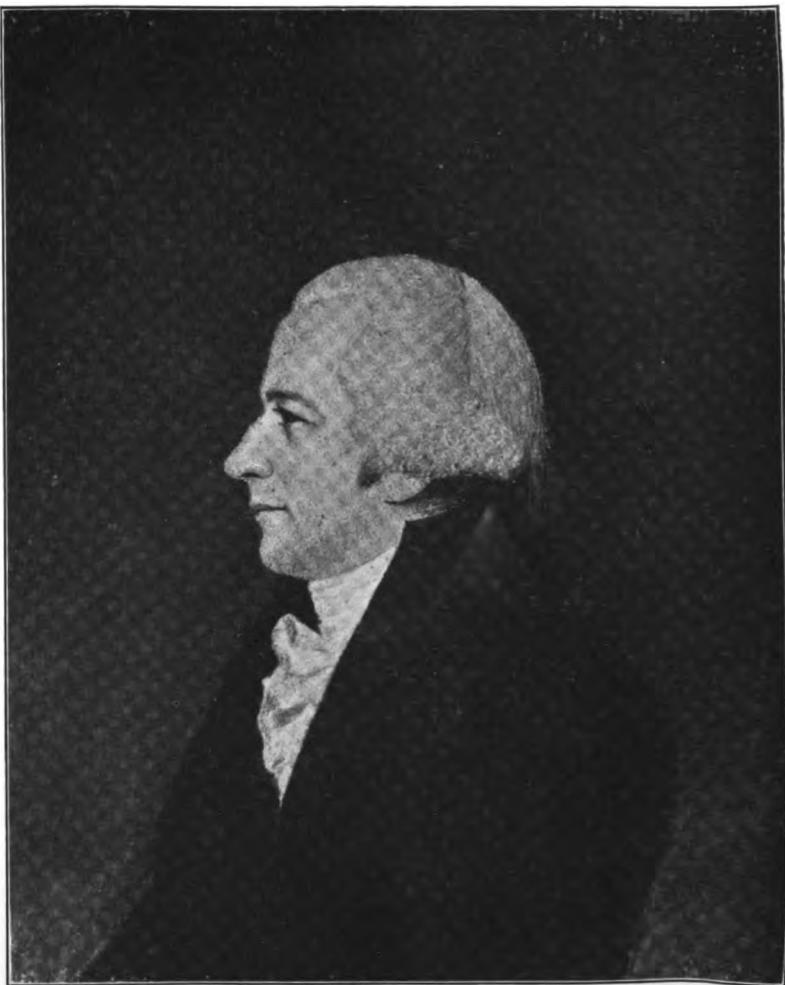
BENJAMIN WEST (1738-1820). *Olive green coat, white neckpiece, stock and
frill and cuff frill. Dark brown hair, tied with black bow, brown eyes, fair complexion.
Neutral background.*

BY ABRAHAM DELANOY, JR.
(1740-1786)

*Bequest of Catherine Augusta dePeyster, 1908.
Canvas: Oval 24 x 20.
New-York Historical Society Art Catalogue No. 415.*

James Sharples

SHARPLES was a pupil of Romney and came to New York in 1794-1795. He travelled about the country with his family in a large carriage, sketching many charming pastels, mostly of the profile. He painted at least three oil portraits in this country, two of General Washington, one in profile and one full face, and one of Mrs. Washington, in profile, but his work in America rests chiefly on the pastels which he turned out in great numbers for about \$15 apiece. His wife and two sons also drew in pastel and it is very difficult to distinguish between the work of James and that of his family. Sharples was born at Bath, England, in 1751 and died at No. 8 Lispenard Street, New York City, February 26, 1811. He lies buried in the Church Yard of St. Peter's Roman Catholic Church, Barclay Street. Practically all American writers refer to him as "James Sharpless," but the signature to his will on file in the New York Surrogate's Office has only one "s," and Hart says that was the way his name was spelled in England.



ALEXANDER HAMILTON (1757-1804). *Black waistcoat and coat, white stock and frill. Powdered wig, fair complexion. Dark blue background.*

BY JAMES SHARPLES
(1751-1811)

*Gift of Dr. Samuel Akerly, November 12, 1816.
Crayon on paper 9½ x 7½.
New-York Historical Society Art Catalogue No. 104.*

C. B. J. F. de St. Mémin

CHARLES BALTHAZAR JULIEN FEVRET DE ST. MÉMIN, a French refugee, came to this country about 1794 and attempted to support himself and his father by engraving. The two best engraved views of New York of that day are from his hand. Failing to make a living, by reason of the time necessary to complete a line engraving, he engaged himself in making small portrait engravings after the manner of Crétien. By means of a mechanical device called the physionotrace, he drew on pink paper the profile of his subject with mathematical accuracy. Examination of this crayon will make clear that the outline was done by a machine. St. Mémin, being an artist of great ability, finished the outline portrait freehand and then reduced the crayon, upon a small copper plate two inches in diameter, by means of a device called the pantograph, from which prints could be made. He gave the crayon framed, together with the plate and twelve prints to his sitter for a fee of \$33. During the fifteen years of his stay here, he drew in crayon and engraved the portraits of over 850 people. Fortunately he retained one print from each, and these having been photographed and published furnish us the likenesses of a large number of the important people of the day.

I regret that your Society has none of his crayons or engraved portraits of the people of New York, of whom he did so many, but this portrait of a Chief of the Little Osages is interesting because it is a typical crayon from his hand and exhibits his method of work. His original notes in French may still be read on the margin.



"CHIEF OF THE LITTLE OSAGES."

By C. B. J. F. de St. MÉMIN
(1770-1852)

Purchased June 5, 1860.

Crayon on pink paper 21 $\frac{1}{4}$ x 15 $\frac{1}{4}$.

New-York Historical Society Art Catalogue No. 167.

Thomas Sully

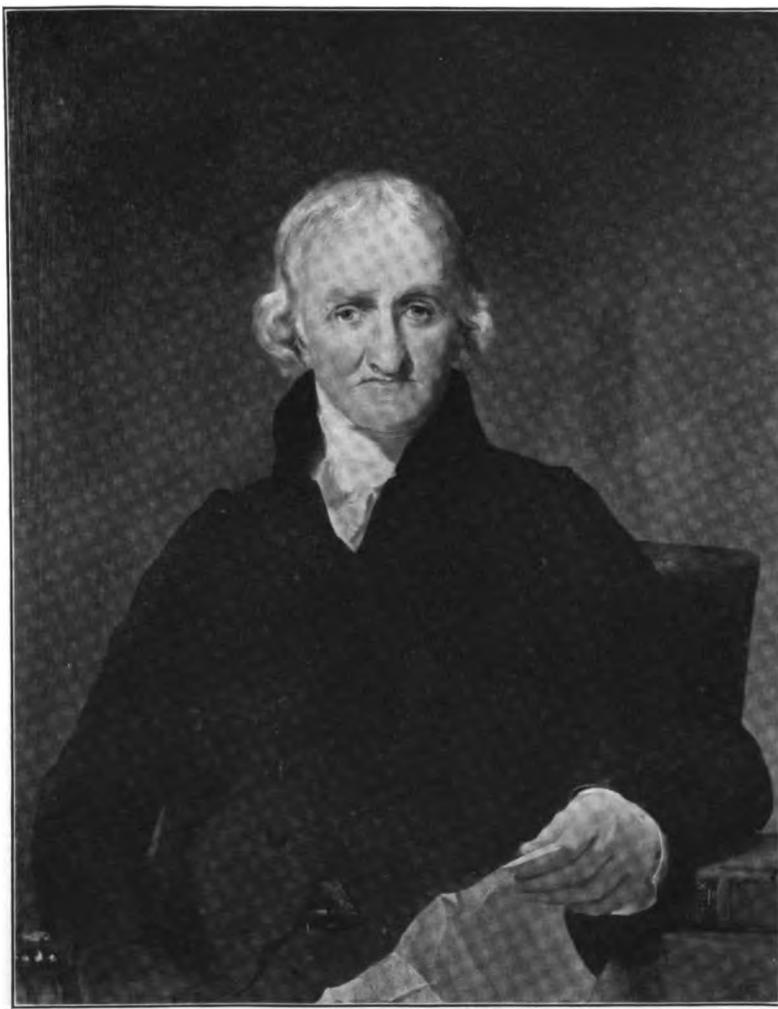
Of the five great names in early American art, Copley, C. W. Peale, Stuart, Trumbull and Sully, you have no portrait which worthily represents the last.

Sully, while born in England, came here when he was nine years old, and, with the exception of one year (1809-1810) spent under the instruction of West and the visit to England made to paint Queen Victoria in her coronation robes, resided in Philadelphia during most of the rest of his long life of eighty-nine years.

Your catalogue states that Dunlap considered this portrait of the father of the donor of your Bryan Collection "one of the happiest efforts of Mr. Sully." Poor critic as Dunlap was at times, I could not understand his considering this feeble portrait to be fit company for those of Sully's great period, until an examination of Sully's Register afforded the answer. It is there noted that Sully made eight copies of his life portrait of Guy Bryan, and that the last was made for Mr. Bryan's son "Tom," your donor. Dunlap referred, no doubt, to the original and your portrait has suffered in the copying.

Born in the closing year of the Revolution, Sully was to live to within four years of the Centennial Exposition, which was to awaken again the artistic sense of this country. Living through the dark ages, he successfully avoided immortalizing on huge canvases the tousled head, the bulging shirt front, the baggy trousers, the clumsy desks and the waste paper baskets so dear to the painters of our grandfathers.

Sully's best period ends about 1825, as most of his work after that time is somewhat effeminate. It is to be regretted that no portrait of his great years is to be found in your collection.



GUY BRYAN (1755-1829). *Black coat, white stock. White hair, blue eyes, florid complexion. Chair upholstered red. Neutral background.*

BY THOMAS SULLY
(1783-1872)

From the Bryan Collection.

Canvas: 36½ x 28.

New-York Historical Society Art Catalogue No. B-286.

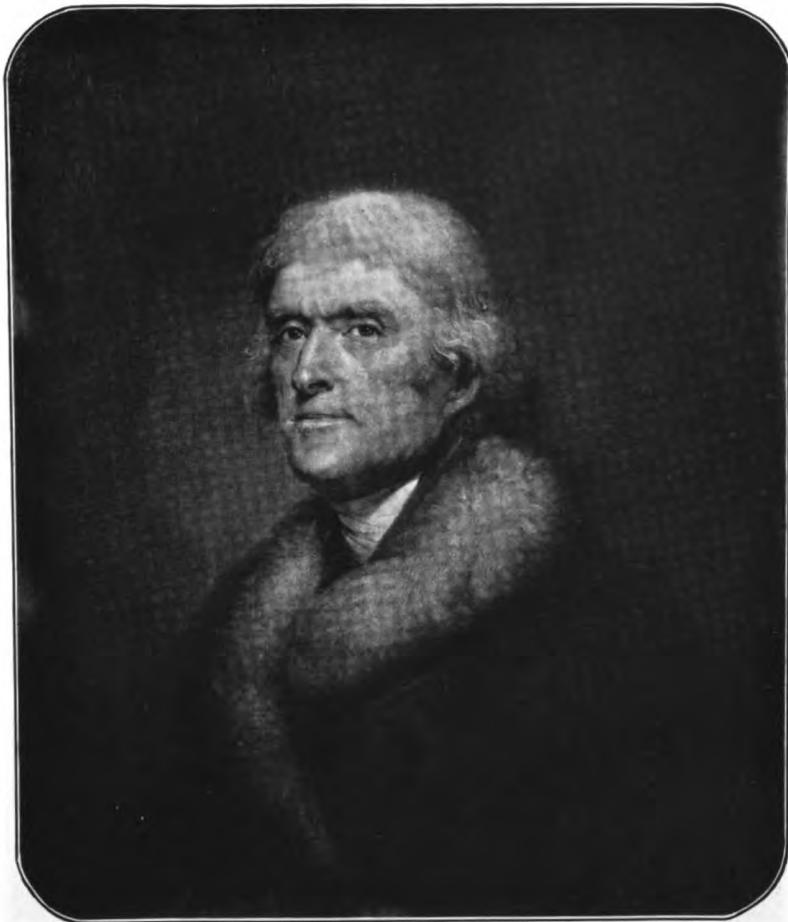
Rembrandt Peale

REMBRANDT PEALE, a son of Charles Willson Peale, after studying abroad, spent a long and distinguished life in portrait painting. His greatest inspiration seems to have come from painting Washington, although this portrait of Jefferson is a fine piece of work and is one of the best I have seen from his brush.

He is remembered for his portrait of Washington, which he composed in 1823 from many of the well-known portraits of the Father of his Country by other artists. The Society owns one of these, which are known as the "Port-hole" type (No. 459), and Peale acknowledged to have made of this type seventy-nine copies. He also copied the Washington portrait by his father thirty-nine times, besides copying those of Stuart, Trumbull, Pine and others.

After the middle of the nineteenth century, when the daguerreotype and silhouette had supplanted in large part the demand for oil portraits, Peale busied himself in filling orders for portraits of Washington which continued until the time of his death.

Peale's early portrait of Washington, painted from life when he was seventeen, is much more important as an historical document than the composite portrait.



THOMAS JEFFERSON (1743-1826.) *Brown coat, white neckpiece, fur collar, red muffler. Natural gray hair, blue eyes, fair complexion. Neutral background.*

BY REMBRANDT PEALE
(1778-1860)

*From the Bryan collection.
Canvas: 29 x 24.
New-York Historical Society Art Catalogue No. B-306*

John Wesley Jarvis

JARVIS, an Englishman, spent his artistic life in this country, and had considerable success as an itinerant portrait painter. He also was most industrious in obtaining orders from municipalities to paint the heroes of the day, and in many of the Town Halls of the large cities of the East you will find some important painting from his hand.

This portrait of John Randolph of Roanoke, one of the strange characters in our early history, was painted in 1811, a replica of one being painted by Jarvis for the Ridgley family of Baltimore. Washington Irving, who was a warm friend of Randolph, ordered this portrait, and afterward presented it to the Society in 1858.



JOHN RANDOLPH (1773-1833). *Dark brown coat, white stock and frill. Brown natural hair, brown eyes, fair complexion. Neutral background.*

BY JOHN WESLEY JARVIS
(1780-1839)

*Gift of Washington Irving, May 18, 1858.
Canvas: 27 x 22.
New-York Historical Society Art Catalogue No. 154.*

John Vanderlyn

IT should be remembered to Aaron Burr's credit that he helped Vanderlyn as a young man both to receive instruction here and to proceed abroad to perfect his art.

Archibald Robertson was Vanderlyn's first teacher, and was succeeded by Stuart. Vanderlyn later studied under Vincent in Paris and exhibited in the Salon of 1800.

This portrait of his patron must have been painted with a kindly hand, and should be compared with Stuart's portrait whenever a likeness of Burr is sought. It also represents a style—the small oil portrait, almost a miniature, painted for the most part on Bristol board—in which Vanderlyn was at his best, and one which was very popular in the early part of the nineteenth century.



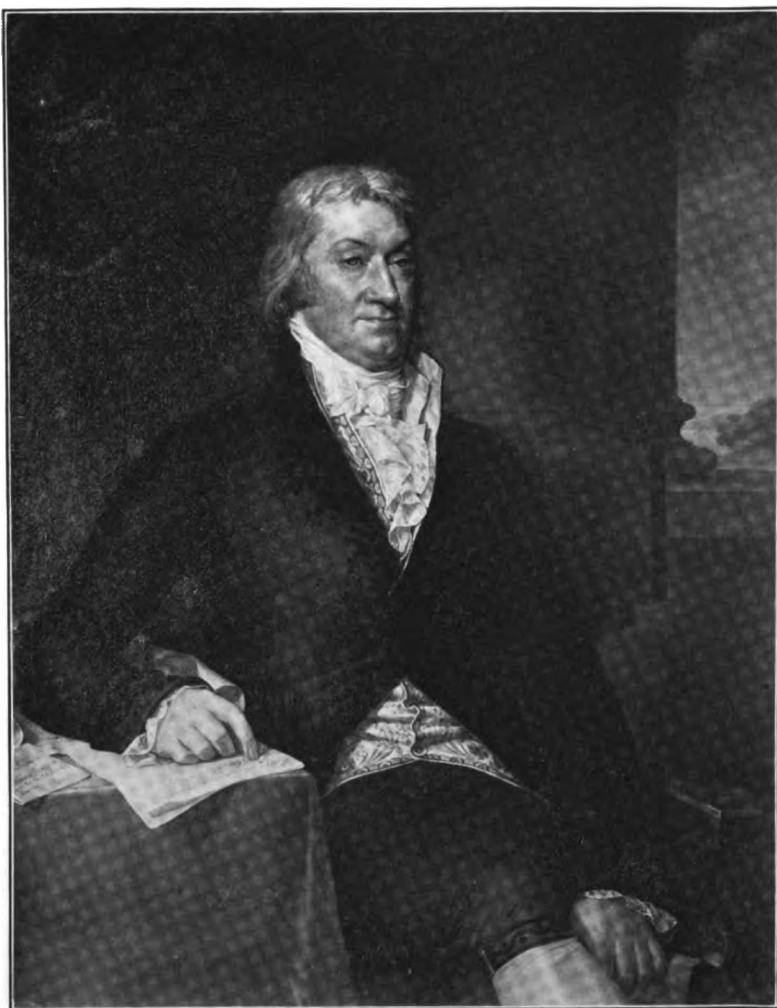
AARON BURR (1756-1836). *Black coat, white stock and jabot. Gray natural hair, tied in queue, brown eyes, fair complexion. Background columns stone color, red curtain.*

BY JOHN VANDERLYN
(1775-1852)

*Gift of several members of the Society, 1859.
Panel; 8 x 10.
New-York Historical Society Art Catalogue No. 160.*

WHILE Vanderlyn was in Paris in 1804 he painted this portrait of Robert R. Livingston, and it was presented to the American Academy of Fine Arts in 1805, where it remained until that Institution was dissolved.

Among the many activities of the useful, eminent and varied career of Chancellor Livingston, it is noteworthy that he found time to interest himself in the Arts and was one of the founders of the Academy of Fine Arts, the first institution of its kind in this State.



ROBERT R. LIVINGSTON (1746-1813). Dark brown coat with black embroidery, dark brown breeches, embroidered waistcoat with green and pink floral design, white silk stockings, white stock and jabot, white frilled shirt, white cuff ruffles. Gray hair, gray eyes, ruddy complexion. Mahogany chair, upholstered in red. Green table-cloth. Left background neutral; right, open air distant view. Letter on table addressed to "Robert R. Livingston, Minister Plenipotentiary from the United States of America, Paris." Hand resting on paper endorsed "Plan for Establishing an Academy of Fine Arts in New York."

BY JOHN VANDERLYN
(1775-1852)

Gift of Mrs. Thomson Livingstone, Oct. 3, 1876.
Canvas: 45 x 34.
New-York Historical Society Art Catalogue No. 255.

Samuel F. B. Morse

Few remember that Morse, the inventor of the telegraph, was a portrait painter of first rate ability.

After graduating from Yale in 1810, Morse, influenced by Washington Allston, from whom he had received his early instruction, accompanied him to Europe for further study, a part of which was under West.

Morse was a successful painter for nearly thirty years before the possibilities of the electric spark put an end to what might have been a notable career in art.

His portrait of Stephen Mix Mitchell, owned by the Connecticut Historical Society, will compare favorably with any of Stuart's portraits of old men; and he should be remembered as instrumental in founding the New York Academy of Design, of which he was the first President.



JAMES KENT (1763-1847). *Black coat, white stock. Grayish brown hair, brown eyes, fair complexion. Oak chair upholstered in red. Neutral background.*

BY SAMUEL F. B. MORSE
(1791-1872)

*Gift of John Delafield.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. 90.*

Henry Inman

THIS portrait is hardly a fair example of Inman's art, as he was a gifted painter.

In early life Inman was apprenticed to Jarvis and accompanied him to New Orleans during several winters, where Jarvis painted the heads and Inman the costumes and backgrounds, and in this way the pair are said to have finished six portraits a week. Never to the end did Inman lose the habit of painting clothes as if they had been sheared out of boiler iron. The faces are often strong and well done.

Inman visited England in 1844 and painted, among others, portraits of Macaulay, Wordsworth and Lord Chancellor Cottenham. He was well known in his day as a genre painter of American life, similar in style to that rendered popular in England by Sir David Wilkie.

A typical example of this side of Inman's art would be "Mumble-the-Peg," owned by the Pennsylvania Academy of the Fine Arts, and it is curious to read Tuckerman's rhapsodies over this picture, which would not to-day occasion a second glance. He says:

"It represented two boys playing mumble-peg or stick-knife, on a green bank in summer. Such exuberant juvenility as their faces and attitude displayed! It was a most happy touch of nature, the work of three afternoons, such an one as stirs a pulse in every heart. It brings back the days of boyhood, like magic—the 'unchartered freedom' of that bright age, and its buoyant air of careless enjoyment. The freshness of their looks, like the verdure on which they are stretched, is as the smile of the blest spring that preceded the manhood 'of our discontent,'—gleaming through the long vista of years. Benign old gentlemen used to stop before the little gem, and smile, and then grow thoughtful at

'Finding objects that still remain
While those days come not again.'"

Now it would appeal only to those who admire the art displayed in the impossibly clean newsboys of J. G. Brown. Inman was also a landscape painter of distinction. Tuckerman,



FITZ-GREENE HALLECK (1790-1867). Deep brown coat, white collar and shirt. Dark brown hair, gray eyes. Chair upholstered in red. Neutral background.

BY HENRY INMAN
(1801-1846)

*Bequest of T. W. C. Moore, 1872.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. 216.*

on visiting an exhibition of Inman's work held shortly after his death, was loud in his praise of the "exquisite finish and delicate tints" of "Rydal Water" which is now on view at the Brooklyn Museum. This landscape, which exhibits all the faults of the over-finish and over-coloring of Inman's school, and painted without freedom or breadth, is, nevertheless, attractive. Inman also painted excellent miniatures.

Charles Cromwell Ingham

INGHAM was the most popular painter of women of the 50's. He painted immense numbers of beautiful ladies, in numbing detail, fixing his attention on the laces, fringes, jewels, ringlets and bracelets, which he set forth in painstaking minuteness. A typical example of his work would be the "Flower Girl," owned by the Metropolitan Museum. This portrait of Verplanck, while somewhat hard and shiny, is less minute in detail and therefore more in accordance with modern standards.

Ingham was one of the ten who, resenting Trumbull's dictation, resigned from the American Academy of Fine Arts and founded the Academy of Design.



GULIAN C. VERPLANCK (1786-1870). *Black coat and vest, black stock, white shirt. Grayish brown hair, brown eyes, florid complexion. Chair upholstered in red. Neutral background.*

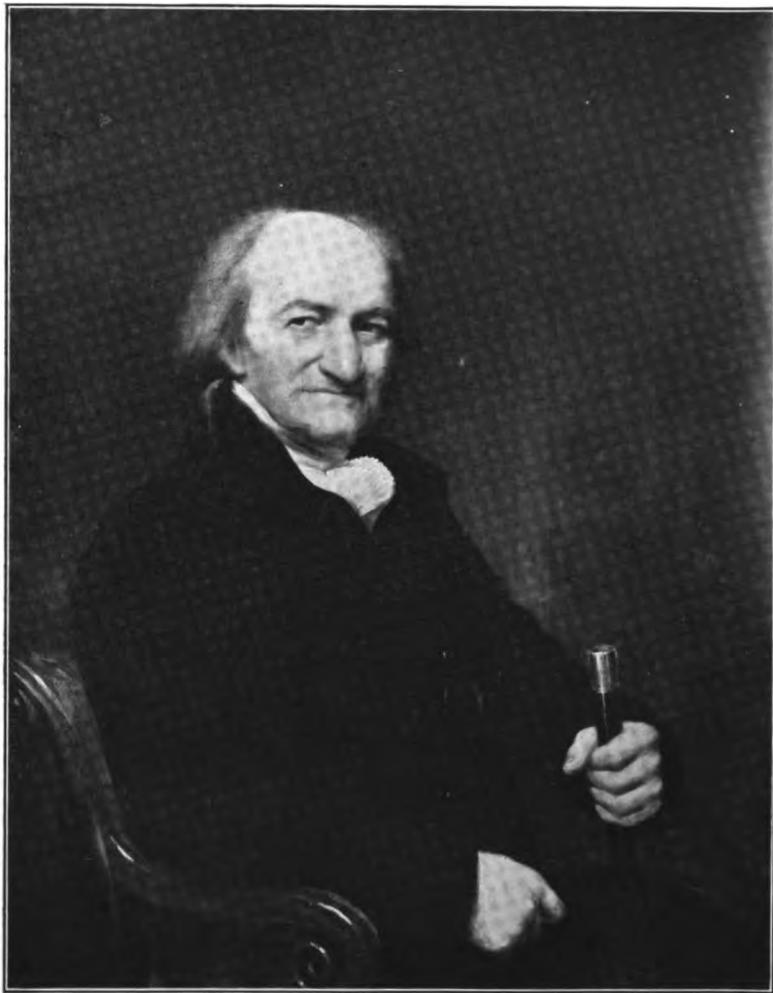
BY CHARLES CROMWELL INGHAM
(1796-1863)

*Gift of several members of the Society, October 2, 1878.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. 258.*

Samuel Lovett Waldo

WALDO has not received his due as a portrait painter. Early in life he was associated with Jewett in obtaining commissions from Boards of Aldermen to paint the portraits of the worthies of the day. It is a fair statement to make that most of his portraits painted in conjunction with Jewett are hack work, but when he painted alone he sometimes produced a portrait like that of David Grim.

Waldo spent much of his later years in New York, and after the death of Inman received the lion's share of local commissions, and is represented by scores of dignified old gentlemen, and women in embroidered shawls and lace caps.



DAVID GRIM (1737-1826). *Black coat, white neck-piece, black hat, black cane with gold head. Gray hair, brown eyes, fair complexion. Empire mahogany chair, upholstered in red. Interior background gray.*

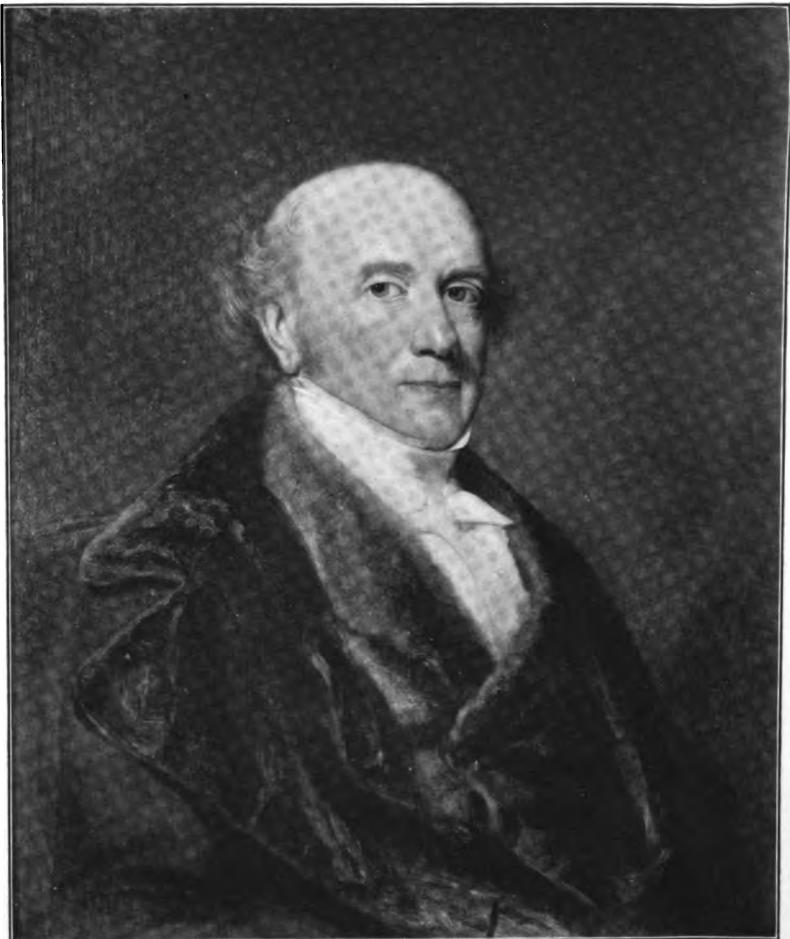
BY SAMUEL LOVETT WALDO
(1783-1861)

*Bequest of Sophie E. Minton, December 2, 1902.
Canvas: 36 x 28.
New-York Historical Society Art Catalogue No. 334.*

George P. A. Healy

THIS portrait is an excellent example of the painting of the middle period of the nineteenth century, when art was nearing the eclipse.

Healy, though born in Boston, passed much of his life abroad and enjoyed a popularity quite out of proportion to his merits. Isham's summary of his art is: "At his best his heads are strong, dignified and characteristic; at his worst they are insipid—not badly executed, but heavy and uninteresting." A very just criticism.



LORD ASHBURTON (Alexander Baring [1774-1848]). Dark brown overcoat, lined with same color velvet, over light brown fur coat, white neck-piece and frilled shirt. Bald head, gray sideboards, fair complexion. Chair upholstered in red. Neutral background.

BY GEORGE P. A. HEALY
(1813-1894)

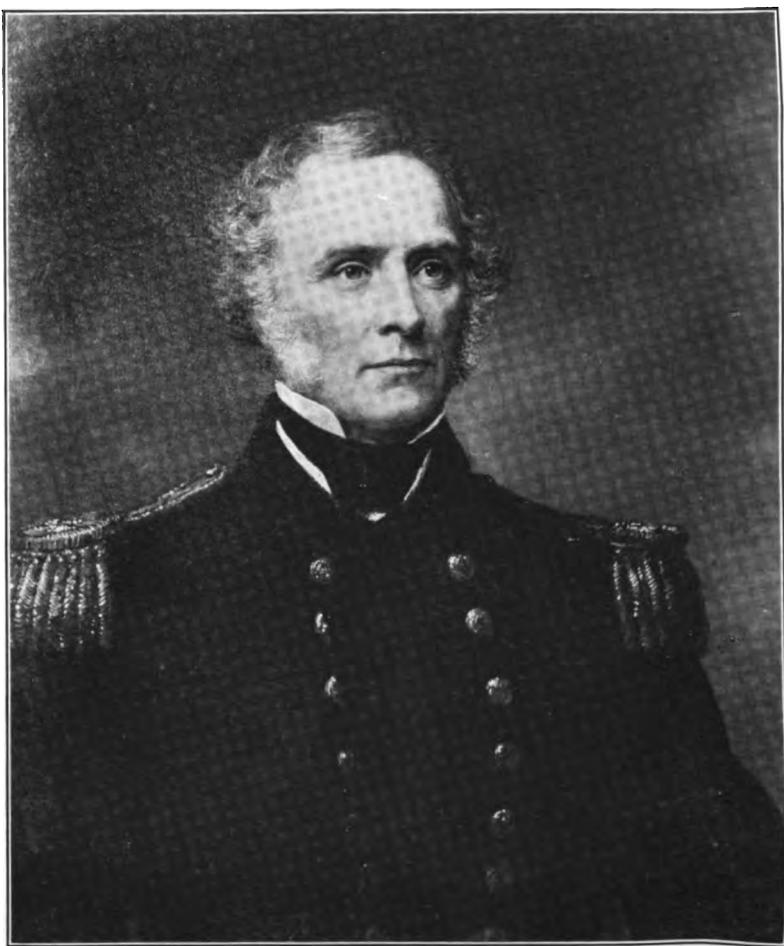
Gift of J. Pierpont Morgan, October 2, 1888.

Canvas: 30 x 25.

New-York Historical Society Art Catalogue No. 282.

Daniel Huntington

THE portrait of Admiral Breese is an excellent example of the portrait painting of the 70's, and Huntington is the last of the important names of the Victorian era. He was a most prolific painter of portraits, landscapes, allegories, "ideal heads" and historical compositions. As has been justly said of him: "Born a quarter of a century earlier, he would have gone naturally to London and West, and got something of the sound workmanship and large inspiration of Reynolds and his school." As it was, his genius was dwarfed by the limitations, artificialities and atrocious taste of the period in which he lived.



REAR-ADMIRAL SAMUEL L. BREESE (1794-1870). *Dark blue naval coat
epaulettes and buttons gold, white collar, black stock. Gray eyes, ruddy complexion.
Neutral background.*

BY DANIEL HUNTINGTON
(1816-1906)

*Bequest of his widow, Mrs. E. L. Breese, 1892.
Canvas: 30 x 25.
New-York Historical Society Art Catalogue No. 291.*

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